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APRIL 13, 1921

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THE NATIONAL THEATRICAL WEEKLY



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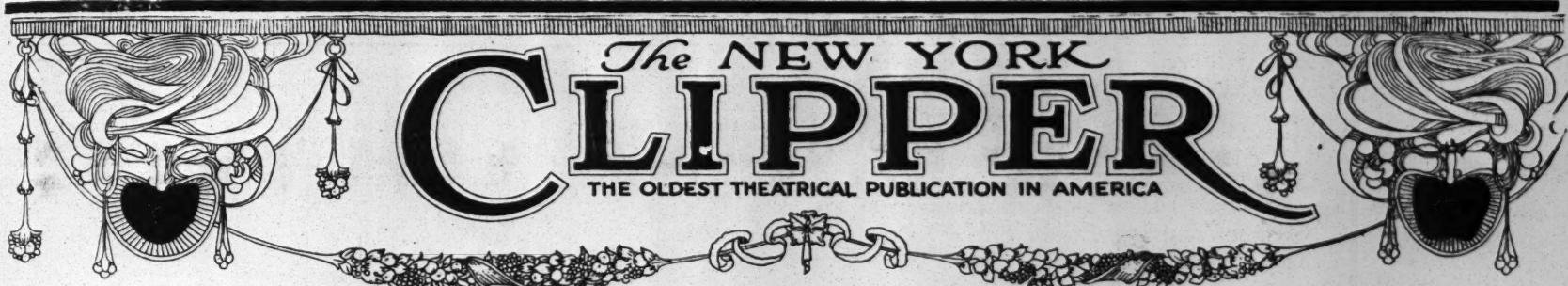
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NEW YORK, APRIL 13, 1921

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## FRED IRWIN SUES THE COLUMBIA AMUSEMENT CO. FOR \$100,000

**Seeks Recovery of Franchise to Operate Two Shows and Asks for Accounting of Profits Derived from Franchises Which He Alleges Were Wrongfully Cancelled**

Fred Irwin, long a well-known figure in burlesque, and who up to May of 1919 was the owner of two burlesque shows on the Columbia Wheel, known as the "Majestics" and the "Big Show," has instituted a suit at law against the Columbia Amusement Company, Gus Hill, Jules Hurtig and James Cooper for the recovery of his franchises to operate the two shows on the Columbia Wheel. He also asks for damages of \$100,000 and for an injunction restraining the defendants from operating the two franchises in question pending final judgment, and that the defendants be directed to give him an accounting of the moneys and profits derived from the operation of the franchises. The suit was brought through Attorney A. B. Silverman of the House, Grossman & Vorhaus firm. Irwin, who was one of the original stockholders of the Columbia Amusement Company, held two ten-year franchises, giving him the right to operate two shows on the circuit, which he received in 1909. He alleges that he received these in exchange for two life franchises which he held.

According to the complaint, Irwin alleges "that in the month of May, 1919, the defendant, the Columbia Amusement Company, and the defendants Gus Hill and Jules Hurtig, as directors of the company, in violation of the plaintiff's rights in and to the said franchises, and for the purpose of depriving the plaintiff of his rights to the franchises, and of his rights to produce and perform his two theatrical performances upon the circuit of theatres owned, operated or controlled by the defendant company, caused the franchises of the plaintiff to be cancelled and annulled, without the consent of the plaintiff." It

is further alleged by Irwin that one franchise was transferred through lease or rental to Gus Hill and Jules Hurtig jointly, and the other to James Cooper, for nominal consideration.

Irwin says that neither the company nor Gus Hill or Jules Hurtig had the right to lease or assign these franchises, and this point will probably be the main issue of the case.

Irwin stated that in 1915, while he was hunting in the Canadian woods, he received a letter from the company saying that unless he paid a sum of money for the renewal of his franchises they would be cancelled when they ran out in 1919. He was asked, he said, to answer immediately on this point, although he did not receive the letter until over a month after it was mailed.

In December, 1918, he said, he was told that the franchise would be renewed, providing he paid a certain large sum of money each week during the run of the franchise. Irwin said that he complied with these terms, and sent a letter of acceptance to the directors of the company, but they refused to renew his franchises. He asserts that the franchises were not offered for sale to the highest bidder, but were turned over to Gus Hill, Jules Hurtig and James Cooper for nominal considerations.

The stock of the Columbia Amusement Company has been for a number of years one of the best-paying stocks known, and a franchise permitting the holder to operate a show over its circuit is variously estimated to be worth from \$15,000 to \$25,000 annually.

### STAGE HAND DIES IN FLIES

SAN FRANCISCO, April 11.—Without the knowledge of the audience at the Wednesday matinee of Gus Hill's "Mutt and Jeff" company at the Savoy Theatre, W. D. Collins, a stage hand, was fatally stricken while he was in the flies above the stage. On the uppermost part of the fly wings he was lowered to the stage behind the scenes with ropes. Sidney Bahrendt, steward, and Cornelius Mahoney, driver from the Central Emergency Hospital, climbed to the high point in an endeavor to administer first aid treatment and rescue the man. Collins died a few minutes after. Fellow stage hands were not aware of their companion's predicament until they glanced up and noticed Collins' hand hanging over a scaffold.

### "TWO LITTLE GIRLS" OPENS

"Two Little Girls in Blue" opened at the Colonial Theatre, Boston, on Tuesday evening. The principals in the cast are Oscar Shaw, Olin Howland, Fred Santley, the Fairbanks Twins, Julia Kelety, Edward Begley, the Tomson Twins, Virginia Earle, Evelyn Law, Vanda Moff, and Jeanette Johnson.

The show will come to New York soon.

### SUES STAR FOR BIRD KEEP

LOS ANGELES, April 9.—Pauline Fredericks, stage and screen star, is named defendant in a suit on file here to recover \$495, described as representing "ninety-nine weeks' board and keep of birds."

Virginia Pope, the plaintiff, conducts a bird sanitarium in New York. Miss Fredericks denied knowing either Miss Pope or the parakeets which the latter alleged she kept for the film actress. "I confine my affection to canaries," she said.

Miss Pope, in her statement regarding the case, does not agree with that of Miss Fredericks. "She knows me well," said Miss Pope. "I kept a collection of birds for the actress. They are sparrows, canaries and parakeets."

### PREACHER GETS FILM OFFER

TORONTO, April 11.—Rev. W. G. Millarr, pastor of the Bond street Congregational Church, has received offers to become a film actor, and also has been given an opportunity to go on the legitimate stage in Shakespearean roles. Although he has not accepted any of these offers, Dr. Millarr has tendered his resignation to the church officials, to take effect August 31, when he will move to California.

### WILLS FORTUNE IN JEWELS

SAN FRANCISCO, April 11.—A fortune in rare jewels is bequeathed in the will of Anna Held, the terms of which became known when her executor, Attorney Charles F. Hanlon, petitioned the Superior Court here for permission to confirm the sale for \$16,000 of 100 shares of stock in the Pau Sugar Company, which she had owned. The total estate is valued at \$100,000; but the Pau Sugar stock is the only portion of the estate which is to be distributed here. The rest will be handled through the New York courts. Judge Graham will pass on the petition today.

Under the terms of the will Attorney Hanlon is requested to so handle the estate that Anna Held's daughter, Liane Carrera, will receive \$200 a month till she reaches the age of twenty-five. The daughter also receives three pearl rings, two diamond bracelets, all of her mother's sable and other valuable furs, the aigrettes, and the furniture. Beatrice Broichi of Milan, Italy, her former maid, gets \$2,000, and Lillian Russell Moore, of 6744 Penn avenue, Pittsburgh, gets a brooch set with pearls.

Tony Sziriva, an artist of Paris, receives her gold watch; Mrs. Blanche Joly of the Hotel Savoy, New York, her watch set with diamonds; Mrs. Ethel Kingston, of 273 West Seventeenth street, New York, a bar pin set with pearls and rubies. Other bequests made are: Mrs. Josephine Huff, 1544 Cabrillo Canal, Venice, pear shaped pearl ring; Mrs. Emily Banks, 1536 Altair Canal, Venice, diamond ring; Miss Aimell Leslie, of the Chicago Daily News, a circle bracelet set with sapphires; Miss Connie Miles, of New York, formerly her press agent, \$500; Mrs. Harry B. Smith, of New York, a bar pin set with pearls and sapphires; Mme. Yvonne Goevy, the daughter of the concierge at Anna Held's apartment, 86 Farborough street, Paris, \$1,000, and to Mrs. James McCartney, of Philadelphia, a bracelet set with diamonds and sapphires.

### NEW HANNA LOOTED OF \$2,200

CLEVELAND, April 11.—The New Hanna Theatre here, leased by the Shuberts, was entered early this morning by three masked bandits and the box office rifled of \$2,200 in cash. Just previously the same burglars broke into a restaurant over the Ohio Theatre around the corner and succeeded in making their getaway with \$7,000.

The Winter Garden "Passing Show of 1920," which had been playing at the Hanna, closed there on Saturday night. At about three o'clock Sunday morning two night watchmen in the theatre heard the sound of crashing glass. Going to the front of the house they encountered three masked men who had entered the lobby by smashing the glass in the lobby door. The watchmen closed in on the intruders but were soon overpowered. While one of the burglars kept the theatre guardians covered with a revolver the other two proceeded to the box office where they succeeded in cracking the house safe. After taking the \$2,200 in cash which the safe contained, the three made their exit through the lobby door, making good their escape before an alarm could be sounded.

A short while before the restaurant over the Ohio had been entered and \$7,000 taken. This job was not discovered until later and is believed to have been the work of the same trio.

The robbers did not get the entire cash in the safe as they overlooked one of the compartments.

### "PRINCESS VIRTUE" IS CHARMING

ATLANTIC CITY, April 11.—Presenting a plethora of material and most of it excellent, some of it as old as the "Runaway Girl," "Princess Virtue" made her debut last night at the Globe theatre before a house predisposed to enthusiasm. "Princess Virtue" is charmingly set and played by an unusually excellent cast. It tells the story of an American heiress living in Paris with her English step-father and gives room for the induction of both Anglican and Gaulic temperament. Thus the piece moves brightly and humorously along, with just enough story to sustain interest and plenty of music.

The score is done by Gitz Rice and in the main is repetitious and reminiscent though in several instances the composer has shown again that flash of genuine music with which he first introduced himself. These instances embrace "Princess Virtue a Lacy." An alluring bit of real melody, "Quarrelling Duet" in the second act and "Voices of Youth." There were a number of songs, which achieved distinct hits if their measure may be taken by the volume of applause and which are steppey to say the least for all their reminiscence.

Hardly ever has a better and more able cast been seen here in musical comedy of this kind, which includes among the principals, Hugh Cameron, Frank Moulan, Frank Greene, Robert Pitkin, Earle Foxe, Jules Eppailly, Nancy Gibbs, Sarah Edwards, Zella Rambeau and many others.

"Princess Virtue," though perhaps one of the best musical comedies seen here recently, is still a bit amorphous and when shorn of some of the decadent pantomime and hybrid satire with which it is cumbered without doubt will be seen by a great many lovers of musical comedy. All those concerned played unusually well, considering the undue liberties the players seem to be permitted upon opening nights. At the end of the first act, one might have thought it a friars' frolic or something and in that moment the whole of the effect of that act came near being destroyed. Dangerous that, on a first night.

### CLIMATE STARTS LAW SUIT

CHICAGO, Ill., April 11.—Mme. Schumann-Heink, prima donna, started suit in the Circuit Court against the Goodland Land Company for \$8,075.21. The bill states she paid the Goodland company in advance for some California land and that she had the option of rescinding the purchase if the land didn't suit her. Those named in her suit are Andrew P. Mackie, Henry H. Lippert, Richard S. Folsom and Albert G. Hines. She was reached by telephone at her suit in the Auditorium Hotel.

"Yes, I'll tell you all about it," she said. "You see, I thought the air in California would be nicer than in Illinois, so I bought some land, but was fooled both ways. The climate was no good and the company I bought the land from refused to give me back my money."

### "MARY" CLOSES NEXT WEEK

"Mary," George M. Cohan's musical comedy, will leave the Knickerbocker Theatre April 23 and will open two days later at the Garriek Theatre in Philadelphia. Rudolf Friml's play with music, "June Love," will have its New York premier at the Knickerbocker April 25.

"Mary's" return to Philadelphia will make the third engagement of the piece in that city.



## TOURING MANAGERS CALL MEETING TO PLAN FOR NEXT SEASON

**Answers to Questionnaire Sent Broadcast to Managers and Theatre Owners Convince Touring Production Producers That Conditions Are Critical**

As the result of a questionnaire sent out by Gus Hill, president of the Touring Managers' Association, to managers and theatre owners throughout the country, a meeting of the board of governors of the Touring Managers' Association was held last week, at which the critical conditions of the road were discussed and a call for a general meeting of the members of the association on the twenty-sixth of the month was sent out.

Never in the history of American theatricals, according to the touring managers, have road conditions been so bad and the reports from all portions of the country are disheartening. Some of the theatres in the West and South reported that they had played no road attractions for over three months, and the majority of reports placed the blame for present conditions at the door of the various and numerous unions. Almost without exception, the theatre managers reported that no traveling companies had played their houses, and stated that they were turning the theatres over to pictures, which not only drew good sized audiences, but did away with the big expenses incidental

to the playing of a dramatic or musical production.

Local managers, who are members of the Touring Managers' Association, are very frank as to their plans for the coming season. Nearly all of them, when questioned, reported that they are not booking at all, and if present conditions keep up they will not put out any shows.

If any shows are going out at all, they will be very limited in number. Gus Hill, who for many years averaged about fifteen shows, will send out only seven this coming season. He has already closed eight of his shows in spite of the fact that the season normally has yet five weeks to run. "Conditions on the road," said Mr. Hill, "are worse than at any time in the history of the business."

Mr. Hill declared early this week that at the meeting of the association he will recommend that a certain sum of money be authorized as a sinking fund for use in case of emergency. This would be used to aid any member of the Touring Managers' Association who was stranded on the road because of stringent union demands.

### ERLANGER GETS THE FORD

BALTIMORE, Md., April 11.—Ford's Theatre, the oldest playhouse in this city, has been leased by A. L. Erlanger at a rental of \$25,000 a year. The lease is to take effect on August 1 and will expire in 1931. According to the terms of the lease Mr. Erlanger is to spend \$25,000 during the first year for improvements on the property. No option of purchase is given during the life of the agreement.

This is the twentieth theatre that this producer and his associates have leased during the last six months. It seems like another step in the theatrical war here between the Erlanger and the Shubert interests. The Shuberts recently leased the Academy of Music.

The theatre will remain under the personal direction of Charles E. and John T. Ford, the sons of the late John T. Ford, builder of the playhouse. The policy of the theatre will remain unaltered.

### FIND BODY OF THEO. STUCKEY

The body of Theodore Stuckey, manager of Unity Hall, at No. 341 West 47th street, a well-known rehearsal hall, who disappeared on February 5, was found floating in the East River near 34th street, on Sunday. His hat and coat and a note signed by him were found on the Queensborough Bridge the day he disappeared.

Due to the fact that his body was not found for so long a time, a great deal of mystery surrounded the case. Friends said at the time that they did not believe he had taken his life, although in the note he wrote that he was tired of life. Stuckey's home was at No. 122 West 99th street.

### AUBURN HOUSE TO CLOSE

AUBURN, N. Y., April 6.—The Universal Theatre, one of the finest photoplay houses in Central New York, will close within the next two weeks. Joseph Schwartzwalder, proprietor of the house, has sold out his lease to the Metcalfe Estate. The second floor of the Metcalfe Building, now occupied by the theatre, will be converted into offices. The theatre's new \$10,000 organ will be taken over by the Grand Theatre.

### SEND OUT DATA ON EQUITY SHOP

The Actors' Equity Association will this week send out to all its active members "Letter of Instruction No. 1" as well as rules on the Equity Shop.

### LEFT SHOW TO BROTHER

COLUMBUS, April 11.—Al. G. Field, minstrel, whose will was probated here, left his minstrel show to a brother, Joseph E. Hatfield, and a relative, Edward Conard. The estate is valued at \$150,000 real and personal property. He requested that the minstrel show be continued.

Under the terms of the will filed on Friday, the show is given to his brother, Joseph E. Hatfield, and his nephew, Edward Conard, who has for a number of years been associated with Field in the show. He requests the show be continued on the same high plane, under the management of Conard.

The bulk of the remainder of the \$200,000 estate is given to his widow for life, with the provision that she may dispose of any portion of the estate at any time.

To his brother, Joseph Hatfield; a sister, Elizabeth Bellis; a niece, Pearl Conard, and three nephews, Jack and Alfred Field Wilson Conard and Robert Bellis, is given \$1,000 each and an equal residuary legacy in the remainder of his property at the death of his widow. Carl Lee, his porter, is given \$500.

All his jewelry, guns, pictures and other property of a personal nature is given to his nephews, Alfred Field Wilson Conard and Jack Conard.

Edward Conard, Mrs. Al. G. Field and W. E. Joseph are named as executors.

### STOCK FOR BINGHAMTON

A stock company will open for a summer season in Binghamton, N. Y., on April 28, at Stone's Opera House. The opening bill will be "The Sign on the Door."

### "FIRST NIGHT" LAUGH WINNER

HARTFORD, Conn., April 8.—"First Night Out," a farce spun by Adelaide Matthews and Ann Nichols, which originally appeared for a short time under the title, "What's Your Name," but was later rewritten, proved a mirth manufacturer at the Parson Theatre last night where it was presented by Jules Hurtig.

The piece is replete with legitimate comedy that should not prove offending to the most fastidious. Aside from providing a good evening's entertainment, the play brings back to the legitimate stage another artist who for some time has been flitting across the screen.

Vivian Martin, who has been appearing in Los Angeles for the Famous Players-Lasky, is featured in the new piece. At times she gives a most delightful performance, her flashing personality being a gigantic factor in her favor. But at other times she seemed to be having trouble with her lines, and her inability to snap them up resulted in the action being retarded to a great extent. With this fault remedied the piece will be greatly accelerated.

Playing opposite Miss Martin is Lynne Overman. They portray the roles of two honeymooners to be. The two along with several other sets of honeymooners, willing and unwilling, are thrown into juxtaposition on board an ocean liner. During the first night out things are so meshed up and the various couples so scrambled that it appears they will never be unscrambled. But as in most farces things are eventually straightened out and the voyage proceeds without further interest as far as the audience is aware.

While Miss Martin caused the action to lag somewhat, Overman caused an acceleration that almost resulted in the lapses of Miss Martin being overlooked. Like in everything else of today speed is an essential factor of farce comedy and Overman did his best to give the piece that very necessary ingredient. His work throughout was of rapid fire calibre and a constant delight. Jess Dandy, who last appeared in "Friendly Enemies," also keyed up the action, and in a minimum of lines contributed a maximum of humor. John Butler and Dorothy Mortimer, who played the roles of the real honeymooners, worked up their material well, while Isabelle O'Madigan, Purnell Pratt, and Elizabeth Greley, all proved capable contributory factors.

### DAUGHERTY TO MANAGE THEATRE

BALTIMORE, Md., April 11.—Thomas M. Daugherty will manage the Nixon-Nirdlinger interests in Hagerstown. The theatres to be under his charge there are the Maryland, the Colonial and the Academy of Music. This announcement was made by Fred G. Nixon last week.

The Nixon-Nirdlinger concern is also interested with A. L. Erlanger in the Ford's Theatre, which has just been acquired on a ten-year lease.

### ELEANOR PAINTER IN LAST WALTZ

Eleanor Painter has been signed by the Shuberts for the leading prima donna role in "The Last Waltz," Oscar Strauss' operetta, which is to be produced here soon. Miss Painter was formerly in the "Floradora" company, which was revived at the Century last season. Frank Smithson is directing the production.

### SECRETLY MARRIED A YEAR

LOS ANGELES, April 10.—Virginia Caldwell, former New York stage beauty and now in filmland, and Wesley Ruggles, director of film plays, were married more than a year ago it was learned here this week.

### EVELYN NESBIT FOR VAUDEVILLE

Evelyn Nesbit will return to vaudeville. She is rehearsing a new act with Fletcher Norton, and after a try-out of several weeks the couple will be booked over the Orpheum time.

### PICTURE HOUSES CLOSE

ROANOKE, Va., April 11.—Following a consolidation with the E. D. Heins interests, two movie houses, the Princess and the Isis, have closed.



JOVEDDAH DE RAJAH

Who has just returned from a wonderfully successful trip in the west, where he did capacity business in all houses and a turn-away at a large number of them. New Yorkers have a chance to know their future by visiting B. S. Moss's Broadway this week, where Joveddah & Co. are appearing.



## MOUNTFORD'S SUIT TO TIE UP N. V. A. BENEFIT FUND POSTPONED

Hearing in Injunction Matter to Be Held Today (Wednesday)—  
Orpheum Circuit Treasurer in Affidavit Declares Mountford  
Filed His Complaint in Bad Faith

The hearing of the motion for an injunction sought by Harry Mountford, as a stockholder, to restrain the Orpheum Circuit, Inc., and Loew's Inc., from paying over the receipts of the matinee performance to the benefit fund of the N. V. A., set for Wednesday of last week, was adjourned by agreement of opposing counsel until this Wednesday, April 13. Stipulations were entered into whereby the defendant concerns agreed not to pay over the receipts of the benefit performance until decision is handed down in the case.

Judge Edward E. McCall will argue the motion for both vaudeville circuits, and Mountford and the other stockholders appearing with him will be represented by Hess & Kahn.

Affidavits in opposition to the motion have been filed by Benjamin B. Kahane, secretary and treasurer of the Orpheum Circuit, Pat Casey, general manager of the V. M. P. A., Marcus Loew, Leopold Freedman, secretary of Loew's, Inc., and Henry Chesterfield, executive secretary of the N. V. A.

Kahane's affidavit states "that practically all of the representative performers employed by the theatres composing the Orpheum Circuit, Inc., are members of the N. V. A., the purposes of which are to promote the general welfare of the vaudeville performer and to encourage and promote closer and more harmonious business and social relations between the vaudeville artists and the vaudeville managers."

"Experience has demonstrated," says Kahane's affidavit, "that the value and efficiency of the artists as entertainers, and the quality of their performances are greatly increased by the owners of the various theatres promoting and fostering harmonious relations with them. That in recognition of this mutual advantage over 400 owners of vaudeville theatres throughout the United States and Canada have agreed to donate the entire receipts for the performance on the afternoon of the second Friday of April in each year to the benefit fund of the N. V. A."

According to this affidavit the aggregate amount donated by the theatres of the Orpheum Circuit from the benefit performance given in April, 1920, was less than \$10,000, and the amount expected to be donated from the April 8, 1921, performance will in all probability be less than \$7,500.

The affidavit further charges that Harry Mountford has filed his complaint in bad faith and for the purpose of harassing and annoying the defendants. Mountford, it states, owns only one share out of a total outstanding issue of 549,170 shares of the Common stock of the Orpheum Circuit, and that he acquired this one share, according to the corporate records, on February 14, 1921, with full knowledge of the resolution which had been adopted in 1920, in which the theatre owners of the Orpheum Circuit agreed to hold a benefit performance each year for the N. V. A.

The affidavits of Marcus Loew, and Leopold Freedman practically reiterate the statements made in Kahane's affidavit, with the addition of the fact that Freedman states that the Loew theatres paid over \$6,300 to the benefit fund of the N. V. A. from the performance of April 8, 1920, and that Wm. Conley and the other three plaintiffs own one share of stock each, which they acquired on March 11, 1921, and that Mountford owns six shares which he acquired on December 21, 1920.

Pat Casey, in his affidavit, charges that Mountford, together with Conley and Fitzpatrick, the president of the A. A. A., was responsible for the instigation of the general strike in 1916, and advocated the "closed shop," and that Mountford has repeatedly addressed communications to

the vaudeville artists of the United States "in an effort to incite and arouse them against the owners of vaudeville theatres by false and fancied grievances."

The affidavit of Henry Chesterfield asserts that the "proceeds of the benefit performance of April, 1920, were devoted, and the proceeds of the April 8, 1921, performance will be devoted exclusively to a fund for taking care of the sick and needy members of the N. V. A., to provide insurance for their families and to provide for the general welfare."

Chesterfield asserts that there is no alliance between the N. V. A. and the V. M. P. A., and that none of the officers of the N. V. A. are officers of the V. M. P. A.

### PROTEST "UNCLE TOM"

ROANOKE, Va., April 8.—The Jack X. Lewis Players, a stock company now in its second week at the Jefferson Theatre, ran afoul of Southern sentiment this week with the production of "Uncle Tom's Cabin." The local chapter of the United Daughters of Confederacy protested against the presentation of the play, and wanted to close it.

Lewis claiming that it was impossible to substitute another play due to the fact that he had none rehearsed and ready, compromised with the Chapter by removing all advertising posters of the play throughout the city. He also placed a display advertisement in the local newspaper stating that he wanted to do everything possible to please the people of Roanoke. As a result of the compromise "Uncle Tom's Cabin" was presented throughout the week.

### THEATRE OWNER ASSAULTED

UNION HILL, N. J., April 7.—James Bienkov, one of the proprietors of the Temple Theatre, was the victim of an assault last night while carrying the box office receipts to his office in the theatre, believe to have been made by a man who had tried to beat his way into the house without paying at the afternoon performance. The man has not been apprehended.

Bienkov was felled by the blow on the back of his head but not seriously injured. The assault took place at 10 o'clock on the stairs leading from the box office to the private office. The thug did not take the money from the theatre proprietor, which was scattered over the floor.

Bienkov described the man as of medium height, and said he looked like one of two men he had had words with in the afternoon when he stopped them from entering the theatre without paying.

### FRAZEE LEASES LYRIC

H. H. Frazee has leased the Lyric Theatre from E. E. Smathers of New York, and Charles Schaffer of Chicago, for a period of sixty-three years. The house was built in 1902 by the late Reginald de Koven for the production of Lyric plays. Richard Mansfield opened it with an address on the lyric drama, while "Robin Hood" was the first attraction. In 1904, the Shuberts leased the house from De Koven and had a new entrance constructed on Forty-second street, the original entrance being on Forty-third street.

### LEAVES \$100,000 TO CHARITIES

NORWALK, Conn., April 7.—The will of Annie Louise Cary, late prima donna, which was admitted to probate here today, includes bequests of more than \$100,000 to charities. The total estate is valued at \$350,000. The largest bequest is \$50,000 to the People's Symphony Orchestra of New York. The singer, in private life Mrs. Charles M. Raymond, died at her home here, last summer, at the age of 78.

### ACTOR GETS 6 CENTS VERDICT

NORMAN FORBES-ROBERTSON, an English actor, who sued Charles Frohman, Inc., for \$10,000, alleging breach of contract, was awarded damages of six cents by Justice Newberger in the Supreme Court last week.

Forbes-Robertson is at present in England, his testimony having been taken by commission. He alleged that he entered into an agreement with the producing firm on November 2, 1918, to appear in "Dear Brutus." According to the answer to the suit, a cable was sent to the company's London agent authorizing him to sign the actor, but through a delay in the cables it was found necessary to engage some one else. Another message was sent on November 7, 1918, cancelling the contract, which had in the meantime been entered into. Robertson, however, took passage for America on November 16, incurring expenses of about \$775, and offered himself to the producers, who had already engaged another actor. He returned to England and started suit on February 3, 1919.

Attorney Edgar R. Kraetzer, of the law firm of Rose and Paskus, representing Frohman, rested his case upon the plaintiff's testimony, and moved that the Court render a verdict in the actor's favor of six cents.

### COLUMBIA THEATRE SOLD

COLUMBIA, Mo., April 11.—Dr. E. E. Trunnell of Novinger, Mo., has sold the Columbia Theatre, this city's largest playhouse, to a group of Columbia businessmen for \$70,000, having bought the house only the week before for \$65,000. The new owners will take possession on April 18; and William Karstetter, one of the stockholders, will assume the management.

Trunnell owns a chain of theatres throughout Missouri and it is said that Chicago capitalists are financing him in the extension of the chain. While the negotiations were taking place, Trunnell went to Brookfield and secured a lease on the DeGraw Theatre of that city from the Brookfield City Council, the building being owned by the city. This theatre, one of the largest in the state, is valued at \$60,000. Trunnell is also said to be negotiating for houses in several other towns.

### CIRCUS ACROBAT KILLED

CHICAGO, Ill., April 11.—Arnold Roegger, one of the nine aerial artists taking part in the Ward Casting act with the Sells Floto Circus, which is now playing at the Coliseum, died Friday from injuries received when he fell while at rehearsal.

The casters, who fly through the air near the roof of the building, have long ranked high in the circus profession. The Ward act this year featured a triple somersault, ending in a "catch." Roegger was being thrown through the air for a triple when he seemed to lose his bearings, missed the catcher and plunged into the net on his head. His co-workers in the act quickly dropped to the net and the injured man was rushed to St. Luke's hospital. While being taken to the operating table, he smiled and told attending physicians that he had not as yet lost his nerve. He died shortly afterwards.

### KUGLER'S CAFE TO BE RAZED

PHILADELPHIA, April 10.—Kugler's Cafe, which for more than a generation past has been a Mecca for some of the leading actors of the country while playing this city, will soon have its obituary written. A permit for the demolition of the building, which stands at 1412 and 1414 Chestnut Street, was taken out yesterday and in its place there will be erected a motion picture theatre. The property has a 54 foot frontage on Chestnut Street and is assessed at \$1,200,000.

### TO SELL AMBERG COLLECTION

The art collection of the late Gustav Amberg, former manager of the Metropolitan Opera House, will be sold at the Broadway Art Galleries on April 15 and 16.

### MILLS TO PRODUCE SHOW

CHICAGO, Ill., April 11.—Jerry Mills, local producer, has been engaged by the American Legion of Livingston, Ill., to stage a home talent musical show.



POLLY AND OZ

RIVERSIDE, NEW YORK, This Week

ORPHEUM, BROOKLYN, and WASHINGTON, D. C., to Follow

Direction B. McHUGH



## SABBATH COMMITTEE STILL AFTER MANAGERS GIVING SUNDAY SHOWS

Attorney for Organization Sends Letter to Police Commissioner Enright Stating That the Department Had Not Been Strict on the Question of Sunday Performances

Norman Trevor, who was summoned to appear in court charged with violating the law covering Sunday performances by giving a performance of "An Ideal Husband" at the Fulton Theatre the evening of Sunday, April 3, was discharged by Magistrate McQuade in the West Side Court, and the charges against him dismissed. The charges against Julius Harris, treasurer of the theatre; Albert Bannister, stage manager, and Robert Stone, doorman, were also dismissed.

The performance was given for the benefit of the endowment fund of the Post-Graduate Hospital and Medical School, and a license had been issued granting permission for the play to be given.

The summonses were issued by Patrolman John Walsh of the West 47th street police station.

Magistrate McQuade told the policemen who served the summonses that he did not see why they had picked on this one.

"You know as well as I do," he said, "that there are theatrical performances being given on Sunday all over New York. This show was for a worthy cause. I see no reason for the summonses. The accused are discharged."

The haling of Trevor to court is the first bona-fide step taken in the campaign to stop the various Sunday shows given in New York, both regular and for charity.

Police Commissioner Enright recently received a letter from Powell Crichton, counsel of the New York Sabbath Committee, in which he said that the police department had not been "very strict on the question of Sunday theatrical performances."

Attention was called in the letter to the twelve benefit performances held re-

cently for the "Hoover Fund." The letter asserted that the giving of these shows on Sunday "set a bad precedent," and also notified the commissioner of the proposed benefit given by Norman Trevor, and also the one given by Margaret Anglin of "The Trial of Joan of Arc" at the Century Theatre.

In part, the letter sent to Commissioner Enright read as follows:

"While I am on the subject, I desire to inform you that the vaudeville theatres are not living up to the law, and are violating Section 2152 every Sunday night by giving performances that are prohibited by that section.

"Does it not seem to you to be about time these theatrical managers were shown that they cannot take the law in their own hands, because they probably think your office is so busy with other affairs, they will not be noticed? My theory is that the ounce of prevention is better than the pound of cure, and I am quite sure that if you would have your inspector notify them that their performances must come within the law, they will quite readily acquiesce.

"When Mr. Waldo was Police Commissioner, he sent for all the vaudeville managers, and told them they would have to improve their performances so that Section 2152 was not violated. For several years afterward they complied with his request.

"As pointed out above, this section was thoroughly interpreted in 1913 by the Appellate Division, in which interpretation the Court of Appeals concurred. Therefore, it seems to me your department should do something towards correcting these present conditions."

### EXTRA PAY FOR UNDERSTUDIES

The Producing Managers' Association voted unanimously at their meeting Saturday in the headquarters, 231 West 45th Street, that understudies be paid pro rata for extra performances just as regular members in the cast of theatrical companies. Theatrical precedent does not include extra pay for understudies, but this action was taken as an act of justice. An official notice of the vote was sent to the executive officers of the Actor's Equity Association and to the Actors' Fidelity League.

Many touring companies carry male and female understudies whose duty it is to know the lines and stage business of certain characters in the plays and to report at the theatres a half hour before each performance in readiness to play the role of anyone who is indisposed or unavoidably absent. Should there be no occasion for the understudy's appearance at that performance, he or she is at liberty to leave the theatre. Under the existing agreements between the Actors' Equity Association, the Actors' Fidelity League, and the Producing Managers' Association, members of casts are paid salaries for a week, consisting of eight performances and pro rata for all performances in excess of eight. No provision was formerly made, however, for understudies who report for duty, and it was customary to pay them only the sum called for in their salary contracts. This fact was brought to the attention of the Producing Managers in a letter written by an understudy in Chicago who reports for nine performances.

### FITZGERALD WITH MARINELLI

Leo Fitzgerald has become a member of H. B. Marinelli forces. He was formerly associated with his brother Harry in the booking of vaudeville acts and lately has been working independently. His connection with the international agency conducted by Marinelli will give him wider scope for his activities.

### PUBLICITY AGENTS LAND IN JAIL

CHICAGO, Ill., April 11.—The management of the Loop Theatre in an effort to cause interest in the picture entitled "The Devil," hired Antonio Perri, a performer, to impersonate the devil and also hired two girl art students to mount to a scaffold in the loop and paint a sign of the picture. The girls caused no end of excitement in the loop but the climax was reached when Perri slid down the ropes from the eighteenth story onto the scaffold. This caused a congestion in the loop and police officers arrested the three and took them to the Central police detail. In view of the characters and the circumstances, it may be said literally that hell broke loose on State street. At the station His Satanic Majesty gave the mortal name of Antonio Perri and his imps said they were Misses Katherine McAllen and Betty Rae. All three released on bonds.

### TABLET FOR OLD THEATRE SITE

John Drew and Daniel Frohman and other persons prominent in the theatrical profession will attend the dedication by the Maiden Lane Historical Society, composed of business men of the jewelry district, of a tablet that will be placed at the site of the old John Street Theatre. This theatre was the third playhouse erected in New York and was the scene of the presentation of "The Citizen," the first dramatic performance given in New York after the Revolution, which George Washington attended, on September 20, 1787.

The dedication will take place at a luncheon at the Bankers' Club, at 120 Broadway, on the afternoon of Saturday, April 16.

### STOCK ACTRESS SUES

CHICAGO, Ill., April 11.—Mrs. Johanna Kramer, wife of Conrad Kramer, leading man of the German Stock Company which is acting at the Bush Temple Theatre, has started divorce action against her husband, naming Bertha Von Turk, his leading lady, as the cause of their family dispute. Mrs. Kramer charges the couple with misconduct.

### OPERA HOUSE GROUND SOLD

CHICAGO, Ill., April 11.—A check for \$400,000 was given to John Borden on Saturday by Abraham J. Franks in payment for the ground under the George M. Cohan Grand Opera House at 119-21 North Clark street. The property is under a long term ground lease at an annual rental of \$24,000 yielding the buyer 6 per cent net on his investment.

Mr. Franks made a loan on the property with the Massachusetts Mutual Insurance Company for \$200,000 at 6 per cent.

The lot is irregular, with a frontage of 40 feet and a depth of 80 feet, after which it broadens out to a width of 100 feet, with the exception of a small 20 x 20 plot at the southeast corner. The sale is at the rate of a trifle over \$31 a square foot.

The land was leased by the late John A. Hamlin from the late William Borden, father of the present grantor, for ninety-nine years from May 1, 1893, at an annual rental of \$24,000. An unusual feature of the lease is the stipulation that the rent shall be paid in so many grains of fine gold.

Mr. Hamlin had, previous to entering into this lease, built the Grand Opera House. The theatre, under his and his son's management, had a long and noteworthy career. On Aug. 1, 1912, George M. Cohan and Sam Harris leased it for ten years at an annual rental of \$45,000 and one-third of the net profits. Early last year Cohan and Harris entered into a new lease for twenty-two years and two months from June 1, 1920 at an annual rental of \$50,000. It will be seen that the present lease nets the Hamlins a net profit of \$26,000 a year.

In addition to the rental Cohan has agreed to construct a new theatre, to cost not less than \$250,000. Plans are now being drawn for one of the most elaborate theatres in the country. Work on the new building is expected to start some time next year.

### PEGGY HOPKINS SUED

CHICAGO, April 11.—Peggy Hopkins, former musical comedy actress and one time Ziegfeld "Follies" girl, is being sued here by her husband, J. Stanley Joyce, wealthy lumberman, for the annulment of his marriage, charging misconduct, cruelty and bigamy.

In his bill for annulment Joyce states that when he married the actress in Miami, Fla., in January, 1920, she was still the legal wife of Philbrick Hopkins. He further accuses his wife of misconduct with many notables on both sides of the Atlantic, including Henri Letellier, one of the most prominent journalists in France, and Barton French of New York. Joyce also seeks to obtain property valued at \$500,000 which he says he gave to her in the form of gifts.

Mrs. Joyce has been married three times and each time to a man of wealth. When she was seventeen she eloped with Everett Archer, of Denver, Colorado. Then she married Hopkins, who is a lawyer and owner of oil interests in Mexico. Shortly following her elopement with him she ran away and went on the stage. In the bill of annulment it is charged that before she had been granted her decree of divorce from the latter, she represented herself as divorced and that she and Joyce were then married.

### "AVALON" WINS NAME CONTEST

MALONE, N. Y., April 11.—Meehan & Kirk's new vaudeville and picture theatre will be named "Avalon," this name having been selected through a prize-competition. The company has purchased additional ground, which will allow the seating capacity to be increased to 1,100.

### ALICE LAWLER

Alice Lawler, whose picture appears on the cover of this week's issue, is one of the featured principals with the Jack Singer show, playing at Miner's Bronx this week. Not only is she endowed with good looks and a radiating personality, but she is the possessor of a good voice which she knows how to use effectively, besides being a nimble and graceful exponent of terpsichore.



DOOLEY & STOREY

Were at the Palace, March 7. Now at the Palace, April 11. Will be at the Palace again June 6.



## CHICAGO BOOSTS CABARET LICENSE FEE UP TO \$2,000 ANNUALLY

**Graduated Fee Commences at \$500 and Ranges Upward—Move Will, It Is Believed, Reduce Number of Cabarets by Over Fifty Per Cent**

CHICAGO, Ill., April 11.—After an hour of hot debate, the city council on Friday slapped a graduated license fee running from \$500 to \$2,000 on cabarets. The action, it is predicted, will reduce the number of cabarets in this city to less than 100, or more than 50 per cent.

Backers of the big increase in fees declared that they were actuated by a desire to get rid of "the back room hangouts for women and thieves." The highest license fee on cabarets since the coming of prohibition was \$150 a year, which was in force last year.

As finally passed, the ordinance provides for no closing hour. For a few minutes loop hounds had visions of all night cabarets and a "night life that a real metro-

politan city would be proud of." The vision lasted until Chief of Police Fitzmaurice said:

"Chicago is a one o'clock town. The police rules that places of amusements shall close at one o'clock and this will be enforced to the letter.

As called up for passage the ordinance provides for a sliding scale of fees running from \$300 to \$1,500. A test vote showed the council stood 44 to 8 in favor of a big license on cabarets and finally, despite charges that the fees originally proposed were "unjustifiable," Alderman Anderson made the motion to make the minimum fee \$500 and the maximum \$2,000. Only one dissenting vote was cast.

This looks like the end of cabarets.

### BANDITS ROB TWO THEATRES

DETROIT, April 9.—The La Salle and Washington Theatres were robbed of about \$5,000 on Monday, by a band of burglars. They entered the La Salle Theatre at 5 a. m. and, meeting a scrubwoman, ordered her to call the night watchman, whom they forced to show the way to the offices. Two of the men accompanied him, while a third stayed behind to watch three scrubwomen in the mezzanine. The women told the police that this guard was very gentlemanly, aiding one of them to a chair when she appeared to be in a fainting condition.

After this robbery the burglars went to the Washington Theatre where they found a house superintendent and a porter, whom they bound with copper wire. While two of them went at the more serious business of opening the safe, the others tore down heavy velvet curtains and put them on the floor for the two captives to rest on, saying to them, "We don't want you to be uncomfortable."

### LITTLE ACTION IN "TALKING SHOP"

ATLANTIC CITY, April 11.—Sam Harris tonight presented "The Talking Shop," by Michael Morton at the Apollo Theatre.

"The Talking Shop" is aptly named, in that it is mostly talk and very little action.

This new piece is bucolic drama with a vengeance, plus a Thalia theatre plot and average acting. There is a susceptible fool who happens by some strange trick of fate or pull to be a clerk in a bank.

He is, of course, imposed upon by a rogue. He has a sweetheart, whom he wishes to marry and the sweetheart has a father with a hard heart and all that sort of thing.

"The Talking Shop" has in it all that "In Old Kentucky," "Way Down East," "The Old Homestead," and the countless other samples of uncultivated tastes, have made famous to theatre goers long since, so why dwell on it.

### COLORED PLAYERS IN FILMS

The Mount Olympus Distributing Corporation which has offices in the World's Tower building has announced for release several big film productions, the casts of which consist entirely of colored players. Twenty-six such pictures in all will be produced and a very high standard has already been set equalling that of Mrs. Emilie Bigelow Hapgood.

### ROGERS QUILTS THEATRICALS

"Yours Merrily" John S. Rogers, who has spent over sixty years of his life in the theatrical profession, has stepped out of the ranks of the profession and is now engaged in making popular a new fortune-telling device warranted to keep fathers at home nights. This device is a unique set of cards, highly colored.

Rogers' last appearance was in a vaudeville act which he broke in at Proctor's 23d Street Theatre, a few months ago.

### PRISONERS TO DO "IN BAD"

AUBURN, N. Y., April 11.—The Mutual Welfare League of Auburn Prison is making plans for a musical comedy, "In Bad, the Sailor," to be presented in the prison chapel May 16 and 17 for the people of Auburn and on May 18 for out-of-town folks. The offering is purely an "inside job," as the play was written and produced wholly by convicts.

Musical comedy will in the future replace vaudeville and minstrel shows in the annual entertainments given by the League. The proceeds from the show will go for the purchase of equipment for the League baseball team this summer.

### ACROBAT'S STUNT ALMOST FATAL

PLAINWELL, Mich., April 5.—Frank Adams, nine years old, son of the manager of the vaudeville theatre here, almost lost his life Tuesday morning when he went into his father's barn and tried to imitate the acrobats he had seen performing in his father's theatre.

Wishing to emulate the performers, he went into the barn and, placing rings about his body, mounted a ladder, tied a noose around his neck and the loose end of the rope to the rafters. While he was making bows to an imaginary audience, the ladder collapsed and left him dangling in mid-air.

John Wilkes, a neighbor, heard the lad shriek "mother," and rushed into the barn to find him black from strangulation. Holding his body up to relieve the pressure on the neck, he called the boy's mother who cut the rope.

### DIVORCED FROM EUGENE KERNAN

BALTIMORE, April 10.—Mrs. Charlotte Ray Kernan was granted an absolute divorce from Eugene F. Kernan, son of the late James L. Kernan, founder of theatrical and hotel enterprises in this city, in the Circuit Court this week. In her testimony the plaintiff declared that she and two of her sisters followed her husband to a house on Oak Street where she found him in a compromising position. The couple were married April 29, 1911, at New Rochelle, N. Y., and separated January 12 last. The complainant is permitted the custody of their child and was awarded \$25 weekly alimony.

### ERNIE YOUNG TO REMARRY

CHICAGO, April 11.—Ernie Young, the well known ticket broker and booking agent, is going to re-marry his former wife, whose maiden name was Pearl Mandel, member of a wealthy family of Memphis, Tennessee, who is now in New York. Mr. and Mrs. Young filed divorce suits almost simultaneously in July, 1918.

### "10TH MAN" NEEDS REVISION

ATLANTIC CITY, N. J., April 11.—Somerset Maugham, at the Woods Theatre last night, offered for American consumption, his new drama called aptly, "The Tenth Man." According to Mr. Maugham, the "Tenth Man" is an honest one and in this case is the cause of a tragedy.

Frederick Stanhope was announced on the program as the producer, and the play labeled a "Tragic Comedy," whatever that might be. With such a cautious start, it was hardly to be expected that an audience would do anything more than watch just as cautiously a first act that opened up with the slender thread of an inchoate scandal.

The play seems to be an arraignment of "Big Business," as exemplified with the rather doubtful methods employed by a promoter of London. It is badly cast in a number of roles and shows numerous faults in construction. Mr. Maugham writes skillfully albeit, and has contributed several very adroit scenes.

However, it is hardly a play that one might call absorbing. The story is interesting and unfolded in such a manner that it appears to be in conception, true tragedy, with all the common placeness and sordidness connate with tragedy. But, to make its end artificial and patent, to color an episode for the taste of the mob, sundry impossibilities have been introduced, with very little other result than to undo the effect of the piece, and the impression its leading character had conveyed.

"The Tenth Man" needs revision and recasting. It is rumored that Sam Shipman is to undertake the task, but those in the know are wondering just what the analogy is that tempts Mr. Shipman to brush up a Maugham play. Those chiefly concerned in the acting were Edward Emery, who gave a splendid performance, Charlotte Granville, who did very well, Helen Freeman and Montague Love, who both did very badly.

### FASSETT PLAYERS OPEN MONDAY

ALBANY, April 11.—A new stock company will be seen here this season, opening on April 18, under the name of the Fassett Players. The company is headed by Malcolm Fassett, who had a stock company in Albany two years ago. The company will be seen at Proctor's Harmanus Bleeker Hall, and will open with "Adam and Eva."

Beth Merrill will be seen as leading lady with Fassett and in the supporting company will be Walter Connelly, Gertrude Bartlett, Mildred Cheshire, Julia Norton, Nedda Harrigan, Earl Mitchell and William A. Amsdell, who will be stage manager. "Adam and Eva" will be followed by "The Acquittal."

### CRITICS LIKE "BEGGAR'S OPERA"

CHICAGO, April 11.—"The Beggar's Opera," the musical comedy which had a short run in New York at the Greenwich Village Theatre, and which left Chicago for a week in Canada, re-opened here last night at the Central Theatre. An unusual feature in connection with its return was a telegram signed by eight of the leading dramatic and musical critics of the Chicago newspapers, asking that the show play a return engagement, which was sent to the Shuberts' New York office.

### PAT ROONEY TO PRODUCE

Pat Rooney and Alec Gerber have formed a partnership for the production of several big acts to be seen on the big time in vaudeville next season. Rooney has already had a hand in the production of vaudeville acts during the past two seasons, and it is said that some of these would be placed under the direction of the new combination of Rooney and Gerber. "The Song-Shop," which is Irwin Rosen's act, was staged by Rooney. Everett and Kavanaugh, the dance team, who appeared in vaudeville with Rooney in "Rings of Smoke," are now doing an act directed by Pat Rooney. Josie Rooney's act, which was originally produced by Wilner and Romberg, is also supposed to be one of those which will come under Rooney's direction.



LULU McGUIRE

and EFFINGHAM PINTO, co-starring in "HELLO, HUSBAND," by Wm. Anthony McGuire. Dir. LEWIS & GORDON.



# VAUDEVILLE

## \$36,000 FOR N. V. A. ON BENEFIT DAY

### RESULTS VERY GRATIFYING

While no definite total of the exact receipts taken in on Friday afternoon for the benefit of the National Vaudeville Artists has been reached as yet, and undoubtedly will not be reached for over a week or two, careful estimating shows that from New York and vicinity, the N. V. A. will receive approximately \$36,000 from the Orpheum, Keith, Fox, Loew, Proctor and Keeney circuits.

The Keith Circuit, with sixteen houses in New York, is expected to receive about \$11,300 from these sixteen houses. The Proctor houses in New York, it was stated at the offices, had taken in \$7,500 which is to be turned over to the N. V. A. The Loew Circuit, which has nine house in the city, is estimated to have made \$5,000. Eight Fox houses in New York are expected to turn in about \$5,600. Two Keeney houses, one in Newark and one in Brooklyn, are expected to total \$500 between them.

Figures on the receipts of the Orpheum Circuit are coming in very slowly but a safe estimate is made of \$7,000 on the amount taken in last year.

The entire results from the country are expected to be very gratifying. The slump in business in vaudeville has been taken into consideration, and to offset that, the great amount of publicity which was given N. V. A. Day out of town did its work very effectively. In addition to this, practically every theatre in the country had some extra attraction, which was secured through the cooperation given vaudeville by legitimate and motion picture performers.

### LOEW GETS BIG LOAN

For the erection of two new theatres, the American Bond and Mortgage Company of Chicago and New York last week underwrote a bond issue of \$1,800,000 for Loew's, Inc., maturing from one to twenty years with an interest rate of eight per cent. The new theatre buildings are to be at Eighty-third street and Broadway and Broad and New streets, Newark, N. J., respectively. The bonds will be secured by a first mortgage on the land and theatre building at the northeast corner of Eighty-third street and Broadway, which will contain a theatre with a seating capacity of 2,700. The Newark house will have the same seating capacity.

### FORDHAM BILL SET

Keith's Fordham Theatre, which opens tomorrow, April 14, will have for its opening bill the following acts: Howard's Ponies, Miller and Chapman Paul Decker and company, Pressler and Klaiss, Clayton and Edwards and Nonette. Danney Simmons is booking the house. Chris Eagen will be house manager.

### FLORENCE NELSON IN NEW ACT

Florence Nelson has been booked by the William Hennessy office on the U. B. O. time opening in Worcester on May 16, in a new single, entitled "Four Seasons." Special scenery will be used in the turn, entailing a drop with four entrances leading to Spring, Summer, Autumn and Winter, respectively.

### "WONDER GIRL" ILL

"The Wonder Girl" was taken sick the first half of last week while playing her first eastern engagement at Proctor's Twenty-third Street, forcing her to retire from the bill.

The place was filled by Chester and Warren.

### TO DECLARE LOEW DIVIDEND

BOSTON, Mass., April 9.—The declaration of a 66-2/3 per cent stock dividend has been recommended by the directors of the Loew Theatre Company, a Massachusetts corporation. A meeting will be held by shareholders in the near future to authorize a change in the capital stock and par value to enable payment of the dividend.

It is planned to distribute two new shares, \$25 par, to each holder of present stock, \$10, par value. Loew's Incorporated, which is the holder of all the outstanding stock of the Loew's Theatrical Enterprises, will benefit through the stock dividend distribution.

### DIVING CONTEST AT "HIP"

BALTIMORE, Md., April 11.—Loew's Hippodrome has arranged an amateur diving contest for the evenings of Wednesday, Thursday and Friday, April 20, 21, and 22. Odiva and her diving seals are featured at the theatre the week of April 18. The first night of the contest will be open to male competitors, and the next night for women. On Friday night the winners of the male and female contests will compete for championship honors, and silver trophies will be the prizes given to the victorious swimmers.

### COMPLAINT SETTLED

The complaint of Newport and Stirk against Jimmy Lucas has been settled by the latter. The team of Newport and Stirk alleged that Lucas was infringing on their act in using the bit where the straight man pulls the shirt from under the vest of the comedian and the comedian pulls it back into place through his pocket.

Lucas says that he originated the bit nine years ago, but would discontinue using it, and gave his permission to Newport and Stirk to use it.

### THREW PENNIES AT ACTORS

ROCKFORD, Ill., April 7.—Convicted of throwing pennies at the performers on the stage of the Palace, Orpheum, Jr., Theatre, here, Bentley Smith, nineteen, was fined \$10 and costs in the Superior Court today. According to the management of the theatre, such practice has been frequent of late. It has resulted in many performers leaving the stage in disgust, while a number of good acts have been stopped.

### BROWER ON AMALGAMATED TIME

Walter Brower is booked for an early opening on the Amalgamated time, and will play three weeks prior to leaving for Louisville where he will spend a few weeks' vacation.

Eddie Fredricks arranged Lexington, Ky., to break the jump to Louisville, and Brower will play there for one week on his way home.

### OFFER "CRYSOMANCY" AGAIN

William F. Jones is again presenting his Egyptian crystal gazing and mind-reading act, entitled "Crysomancy." Five persons are carried in the act, which will show around New York soon. Some Egyptian music has been specially written by Nat Finston, late musical director of the Boston Opera Company, and now at the Capitol Theatre.

### ACTS REPLACE ORCHESTRA

Vaudeville during the interim between acts in places of orchestra selections has proved itself a welcome novelty at the Metropolitan Opera House, where Otis Oliver and his stock players are playing. The innovation was tried last week, and has scored such a decided hit that it will be continued indefinitely.

### NEW VAUDE HOUSE FOR ADRIAN

ADRIAN, Mich., April 11.—A new theatre, devoted to vaudeville, is to be built here by W. S. Butterfield.

## MANY HOUSES TO REMAIN OPEN

### SUMMER HAS LITTLE EFFECT

New York will see more vaudeville activity the coming summer than ever before.

More new houses will be opened and quite a few of those accustomed to closing in seasons past, will continue to do business.

Several of the houses accustomed to playing full weeks will go into the split week policy which will give many more acts work and increase the number of actors in New York during the heated term at east fifty per cent.

The Boro Park and Fordham theatres will be open and the Keith interests have taken over the Columbia at Far Rockaway for the summer; in addition, Hendersons and Brighton Beach will be open as usual.

The Alhambra, which generally closes during the summer months, will remain open as will also the Palace, Riverside, Hamilton, Royal, Jefferson, Prospect, Greenpoint, Coliseum, Regent, Mt. Vernon, Broadway, 81st, Bushwick and Orpheum.

The Colonial and Flatbush will close for the summer, being the only two big time houses to do so, all the Fox, Loew, and Proctor houses remaining open.

### N. V. A. COMPLAINTS

Gus Edwards has filed complaint against an act playing in vaudeville that is using the billing of "The Kid Kabaret." Edwards says that the title is originally his, and that he intends to use it within a few weeks in a revival of the original "Kid Kabaret."

Shriner and Fitzsimmons complained against Raymo and Rogers, claiming infringement on the "dark stage bit."

Stanley Dover alleges in his complaint that Alf. Ripon is infringing upon his act in using a "Jiggs" walking dummy in his ventriloquial offering.

### MERCEDES NO LONGER AGENT

Mercedes, who started an agency to book and produce acts some time ago in New York, has given up the idea and subleased his office in the Romax building to Liebler & Co., which is the financial department of the Oliver Morosco Holding Co., Inc.

All of the acts under contract to Mercedes have been turned over to Arthur Lyons.

### SMYTH AND READE CLOSE

SAN FRANCISCO, April 11.—Billy Smyth and Gladys Reade, doing a singing and piano act on the Pantages time, closed their engagement in San Francisco, week of April 2, leaving out the Oakland booking as well as the balance of the time.

### TEDDY TAPPAN TO MARRY

Miss Teddy Tappan, of Tappan and Armstrong, now headlining on the Loew Circuit, and Frank Sabini, also playing that circuit, are reported to be engaged to be married in the near future.

### VAUDEVILLE IN REPUBLIC

SAN FRANCISCO, April 11.—The Republic Theatre, which for the past fifteen weeks was occupied by a Yiddish Dramatic Company, is now playing vaudeville and motion pictures at popular prices.

### VAUD. TEAM FOR STOCK

The vaudeville team of Goodwin and Goodwin has been re-engaged for a summer season with the Belgrade Stock Company at Oswego, N. Y., under the management of J. Bernard Hurl.

### EDWARDS HAS FOUR NEW ACTS

Gus Edwards has now in preparation several new offerings for vaudeville, which will soon open within the next two months. The first of these is the "Baby Follies," a musical show, the book by Will D. Cobb and the music by Edwards. This will be the forerunner of annual "Baby Follies" productions, for vaudeville. Twenty people will be in the cast.

"The Newsboys of 1921" is another introductory vehicle to a series of annual productions of "Newsboy" acts. This act will open in two weeks, featuring Elva Vesey and Dan Manisoff, both of whom have been placed under long-term contracts by Edwards.

Another of the offerings which will be ready shortly is that called "Sally, Irene and Mary," which will be done by a cast of three girls and a juvenile.

Edwards has also taken under his direction an act which opened recently, and which is now being revised by him. This is the trio known as Edwards, Ormsby and Dougherty. It is a "classical-popular" singing act. Dorothy Edwards, sister of Gus, who was formerly on the concert stage, is the first billed member of the trio.

### UNITY PLACES ACTS

CHICAGO, Ill., April 11.—The Unity Vaudeville Agency has placed the following artists:

Bobby Durant and Marion Davis have been signed with the Lightner Sisters and Newton Alexander Revue.

Lucille Vitchell has been engaged for George Choo's "The Eyes of Buddha."

Blanche Balzer has joined Pearl's Roumanian Gypsies.

Miss Rita Ainslie, prima donna; Dot Allen, soubrette, and Ruth Karn, chorus, have been placed with W. C. Cushman's "Oh Daddy" company.

### VAUDEVILLIANS IN BENEFIT

SAN FRANCISCO, April 11.—At a benefit given last week at the Knights of Columbus Hall for the aid of the Epiphany Parish Building, the following appeared: Bert and Betty Wheeler, from "A Bit of Everything" at the Orpheum; the Golden Gate Four, a singing quartette from the Casino; Wilkins and Wilkins, from the Pantages Theatre; Billy Smythe, also from the Pantages; Huddleson and Dempsy, from the Hippodrome; Dutch Mike and Stella Johnson, originators of the Texas Tommy dance; Marino Eversall, soprano, and Art Hickman's orchestra.

### LEASON GETS FOUR HOUSES

BOSTON, April 9.—The National Vaudeville Circuit, Inc., has taken over the bookings of four vaudeville houses here, for his circuit. These houses are the Power's Broadway Theatre, in South Boston, the Codman Square, in Dorchester, the Hamilton in Roxbury, and the Waldorf in Waltham. E. M. Jacobs represents the circuit in Boston. Ray H. Leason is president of the National Circuit. E. M. Jacobs is manager of the Boston Office of the company.

### CHARTERS FOR VAUDEVILLE

Spencer Charters, who as the "Hired Man" in the George M. Cohan production of "The Tavern," scored a hit of big proportions, is going into vaudeville when the Cohan piece closes for the summer.

### C. W. RBAY IN N. Y.

SAN FRANCISCO, April 11.—Col. C. W. Bray, western representative of the Orpheum Circuit, left for New York this week, to remain for a few weeks. The trip is a strictly business one.

### PARISH AND PERU SAILING

Parish and Peru will sail for England on May 8, and will play engagements of sixteen months, for which they have contracted.



# VAUDEVILLE

## PALACE

Lucas and Inez, with an exceptional posing and gymnastic act, very well staged, opened the bill and went well enough to take an encore, which is unusual for opening acts.

Both the men and girl looked well in gymnastic two-piece suits, the girl charming, graceful, shapely and pretty; she points her toes, smiles gracefully, arches her wrists, is piquant and has a very positive personality.

All the feats were done smoothly and with admirable technique, the back-bend from an arm-lock, the splits with the toes pointed at all times, and the slow raise up from a back-bend over the man's shoulders being outstanding features.

Dooley and Storey, who have been reviewed several times, hit them hard in the second spot, getting over very well; in fact they stopped the show and were forced to do an encore.

Emma Haig with Richard Keene, and Mildred Brown at the piano, put over her dance offering, which we have reviewed in detail before, to decided returns. It is a well-staged dancing act, and does not use a piano solo as a fill-in for the changes.

Morris and Campbell were programmed for the next spot but Brown and O'Donnell doubled from the Orpheum, Brooklyn, the former team being moved down to the opening position in the second half, Ruby Norton being out of the bill.

Brown and O'Donnell were a decided hit, their comedy and dancing sending them over so strong that they were forced to respond with a short speech of thanks.

Julian Eltinge, headlining the bill, wore some creations that were gorgeous, and sang several numbers, concluding with a dance that was graceful.

His first song, "I'm Wicked As I Can Be," was a vampire number; the second, "When Martha Was a Girl," and the third, "If You'll Marry Me," all sung in fine vocal style and with clear enunciation.

Eltinge received much applause throughout the act, which was marred somewhat by waits, and a big hand at the finish. He made a short speech of thanks, which was manly, short and to the point; in fact, one of the best speeches of thanks the writer has ever heard. Eltinge has been out of vaudeville for some time. His return is welcome indeed.

Morris and Campbell, opening the second half, were a veritable riot. Morris is a very funny comedian, and had them almost in hysterics; Flo Campbell is cute, dainty and shapely, a splendid straight for Morris, and puts over numbers with a keen sense of rhythmic values. This act has played the Palace any number of times, but it stopped the show cold, Morris being forced to make a get-away speech.

Harry Watson, Jr., never let the fun lag for a minute, getting laughs galore with the funny telephone scene. The two girls looked refined and neat and took their respective parts adequately.

The burlesque boxing bout used for a finish was a scream, and put the act over solidly; Watson is a good low comedian.

Julius Tannen was the same sure-fire hit as he always is; he had added a few new incidental remarks, but otherwise his monologue is the same as when last reviewed in these columns. He is still using the recitation for the finish.

Maria Lo, in her artistic posing creations, closed a good bill. The poses are all well thought out, carefully executed and presented in a showmanlike manner.

H. W. M.

## PRODUCING MINSTREL ACT

Milton Hockey, and Howard J. Green, in conjunction with James Madison, are now writing and producing a new minstrel act, with a cast of eight. Seven of the cast will consist of old-time minstrels, ranging in age from sixty-six to eighty.

## SHOW REVIEWS

### RIVERSIDE

Jolly Johnnie Jones opens the show with "A Tip on the Wire," a wire-walking act with several difficult stunts in it. The audience at the Monday matinee, however, was rather cold to Johnnie's efforts.

Dotson, a coon dancer, who follows Johnnie, is all there. His act begins with bright patter and ends with clever dancing. Dotson has twinkling toes and he keeps them twisting for an appreciative audience. His ragtime Scotch hornpipe and skating dance were especially good. And he can talk without seeming to do something foreign to him.

Bayonne Whipple and Walter Huston offer a skit entitled "Shoes," which begins with a pleasant song by Walter which promised breezy entertainment. The promise is sustained for several minutes and the action and lines are amusing. But then the act drifts into sloppy sentimentality and vapid acting. A perfectly good breezy act is spoiled by the sort of preaching that grew stale when Moses grew his eyeteeth.

Polly and Oz is mostly Polly. She is "cute, clever and classy," as the bill has it. She sings well and has a personality that is most pleasing. She's simple and her simplicity is winning. But we must not give the impression that Oz does not count. He does good work with Polly in their rustic number and in the closing song. The act scored strongly.

"Flashes," with Doc Baker, assisted by Polly Walker, Bud and Jack Pearson, and chorus, closed the first part of the show with a bang. It is a sparkling act with character singing that gets across and lightning changes by the Doc, who keeps the audience gasping. The sets are pretty and the chorus is colorfully costumed, though their singing is something else again. But then choruses are not expected to sing well if they can wear their clothes well and look pretty. And they do.

Polly Walker trips brightly throughout the act and the Pearsons dance cleverly. But the Doc's the man. And he can shine without pushing the others into the shadows.

Claire Whitney and Robert Emmet Keane follow "Topics of the Day" in a clever comedy skit called "The Gossiper!" This is one of the best sketches we have ever seen in vaudeville. "The Gossiper" renews and lends interest once again to "the eternal triangle" through the medium of a—Would you believe it?—a male gossip. Yes, sir! He gossips his way into all sorts of complications, but it does no good, because—you guessed it—the young honeymooners had told each other all the wicked things they had done. And in the end, Robert Emmet Keane, the gossip, seems to reform and fools you again with the fall of the curtain.

Keane does some fine acting. Indeed it is so good that the other man in the act, whose name is not given on the program, looks rather ragged for all his grand lines.

Ethel Levey occupies the leading place in the program this week. She sings several southern melodies and then coon songs in the vernacular. Miss Levey is a fine caricaturist. Miss Levey's caricatures of the London concert singer and the Spanish dancer were the strong spots in the act.

In her encore, Miss Levey ascends, she says, from the ridiculous to the sublime. We don't like "Destinies" even when they are recited to good musical accompaniments.

Sutter and Dell end the bill with a bicycle turn labelled "Look Out." We presume the "look out" refers to the dodging of the costumed bicyclist. It was good as far as bicycle acts go and the comedian does add comedy.

J. A. G.

### HAMILTON

By the time the overture and the news reel were over, and Jack Daly and Hazel Berlew were ready to open the show, the largest audience that has been seen here in months was seated in the house, thanks to the drawing power of Belle Baker. It was thought that Ethel Levey would have given the business here a boost last week, but if she did, it remained for Miss Baker to give it an even larger boost. For the first time this year, the writer witnessed a line extending from the box office out into the street, on a Monday matinee.

When Daly and Berlew did open, the house was well-seated. The pair do a dance routine, which, according to the programme, was staged by Daly. Miss Berlew is somewhat heavily built for a dancer, but seems to get around stage very well despite that. She's a pretty blonde, and works fairly well in the whirlwind numbers, which are offered by herself and Daly through the main portion of the act.

George Watts and Belle Hawley were placed on too early for an act of their calibre, but went over excellently despite that. Watts is funny with his delivery of comic numbers, and Miss Hawley, in addition to accompanying at the piano, looks sweet and sings in the same manner.

Jean Adair and Company offered "Any Home" to good results, the act reviewed often before in these columns.

Miss Adair's performance is fine and she scored a hit of decided proportions.

Jean Granese, with her two plants, one of whom later sings, and the other, who plays the piano, stopped the show cold. Miss Granese and her brother possess dandy voices, and the pianist is more than capable. The act is very well routine.

Nat Nazaro, Jr., followed and introduced a new little girl as his dancing partner. "Little girl" for she is apparently a girl of about sixteen. Nat, Jr., stopped the show with his eccentric dancing, and took a big hand with his cello. Bernice Speer danced delightfully on her toes, and did some acrobatic work to tremendous applause. The band is very good.

Cartmell and Harris were too weak an act to open intermission, but managed to get over to two bows. The dance numbers, especially the gold pantomime, are good. The talk needs improving. An old man came in for a dance bit, and some talk.

As proof that this talk about "making things easier for the headliner" is a lot of bosh, at this house, Glenn and Jenkins preceded Belle Baker, and any one else but she would have had a tough time following them. The audience was left applauding and whistling for more of the clever comedy offered by this colored team, but quieted down when Miss Baker's name was flashed.

"The Incomparable" is still the billing of Belle Baker. She has been using that for some time, and if a stronger adjective can be found, she can use it without stretching the truth. The audience just sat, watched, and loved her. They applauded the lines about her baby in the "Welcome Stranger" number. They applauded just as heartily when she announced, for one of the many encores they made her take, that she would sing a new number, called "You Made Me Forget How to Cry," which was written by Maurice Abrahams, a man she was "also crazy for." Encore after encore followed, but they weren't content until she had sung "Eli, Eli." And then they wanted more. Years may come and go, but the love of a vaudeville audience for Belle Baker—never!

And Van Cleve, working hard with Pete, his mule, closed, getting quite a few laughs.

G. J. H.

## ROYAL

Van Horne and Inez, who started the ball rolling, exhibited a series of feats on rollers which one would have to go far to see duplicated. Both are clever artists on the rollers. The applause continued unabated for several seconds while the male member of the team pinwheeled with the girl suspended from his neck. For a close, the same stunt was worked, but this time the girl, while being swung around, revolved in a manner that resulted in the act scoring a decided hit.

Joseph McCormack and Billy Regay are both fairly good entertainers but do not seem to get as much as possible out of their act. The comedy mannerisms of McCormack fell rather flat, and the early part of the turn was held up mainly by the girl. She is a cute bit of femininity and has a pleasing way of delivering a song. The male worked better with an eccentric dance and the two went off to a fair hand.

Jim Diamond and Sibil Brennan have an entertaining skit called "Fisherman's Luck," by James Madison. The material is good and well put over by the couple. Diamond begins by telling the audience the plot, the substance of which is that he intends going out into the country as the bold, bad man from the metropolis. When he encounters Miss Brennan, she offers him a liquid, one drink of which will make him visualize any of his former sweethearts. Before he starts to fish he takes a nip, and thereafter never has a chance to try for a nibble. Miss Brennan comes on as the different girls each drink brings to mind. Besides winning laughs, the couple sing and dance, doing both capably.

Vincent O'Donnell, who Gus Edwards styled "The Kid McCormack," was a knockout from start to finish. The little chap is well liked at this house and each of his singing numbers was accorded an emphatic hand. O'Donnell, besides knowing how to put a song across, is an adept little showman and drew numerous laughs with his side quips. At the close he had to thank them, but then could not get away until he promised to make it a regular old home week by appearing later on in the Gus Edwards revue.

For ability to win plaudits there are few acts that have anything on the Franklin Charles Company. They also proved a clean-up and had the outfronters wowed with their burlesque impression of the Apache dance. Their hand balancing feats at the close scintillate with grace and athletic prowess and almost a dozen bows were taken. Assisting is a young woman at the piano who also won approbation in several vocal selections, popular and operatic.

Pert and Sue Kelton opened the second half of the bill and won favor through their music, dancing and comedy. One of the team is a most accomplished cornetist and scored individually with a solo on that instrument. Her sister plays the trombone, dances a la jazz, and gets quite a little comedy out of an impression of Charley Chaplin. For a close she gets to work on the traps.

Jack Benny went better at this house than at the others where the writer has seen him lately. Most of his sallies regarding his girl won laughs, while his violin playing also seemed to be appreciated.

Gus Edwards seems to have a host of friends in the Bronx and won a big hand on his entrance. His "Song Revue of 1921" was a huge hit from start to finish. Edwards would make a good scout for a big league ball team, if he could grab off diamond stars with as much success as he gets youthful entertainers. Chester Frederick is a little madcap at dancing and proved a riot every time he came out. Hazel and Alice Furness, along with Edwards, also sparkled, while all of the others are important contributory factors. Of course young O'Donnell had to keep to his word and he also abetted in the action towards the close.



# VAUDEVILLE

## ALHAMBRA

Ida May Chadwick and Dad, and Morris and Campbell, both acts who were programmed to appear, are out of the bill, either through a mistake in billing, or some other reason. Harry Breen and Arnold and Lambert filled in for them. The show for the first half, and even parts of the second half, seemed to be another Dance Carnival, which they have very often here, always unbilled. Only this week, it was more on the style of a Russian Dance Carnival.

Even Miss Sherwin Kelly, a pretty little girl, who opened attired in a very attractive frock, did a dance bit, although her act is primarily a bicycle offering. Miss Kelly, in addition to the frock, wears a dainty pair of silk tights while doing the bike work, and it sure is a relief from the customary tights seen in such acts. She has lots of personality, and also does some exceptionally good work on the bicycle.

The audience seemed to be made to order for Greenlee and Drayton, two colored chaps who almost stopped the show in the second spot. The five language bit, which generally goes over "not so good," was a laugh and applause hit from start to finish. These two started the Russian dancing, and did it excellently.

The Yip Yip Yaphankers continued the Russian dancing, in addition to offering some comedy by one of two featured members in the cast of ten that won quite a few laughs. These two are John Rothang and Frank Meling. The act has been changed quite a bit since last season, and one can't say that the applause is secured by the wearing of the uniforms after seeing the work of the ten, who offer singing, dancing, tumbling and other acrobatics.

Arnold and Lambert occupied the next spot. This act, while cleverly written on the whole, seems to miss out with a punch, especially at the finish. Rena Arnold continues to spring most of the same "specialty gags" she's been using for the past few seasons, such as the "lamp-shade" dress, the fall against the curtain, and remarks about the good looks of her partner. Lambert, who also did a Russian eccentric, does make a very neat appearance, in fact, the pair seem to have all the essentials to do a dandy act, but the fact that the "wallop" is missing, remains.

Marie Nordstrom offered her "Tick-Tock" routine, featuring various musical-dramatic bits, which sent her off as one of the hits of the bill in closing the first half of the show. The material is typically Frances Nordstromish, which is generally very refined.

Ray Eleanor Ball and her brother were a little too good for a very small gathering of yeggs in the gallery, who tried to start something, but who were quelled before that something was given a chance to develop into anything that might be noticeable. The offering is pleasing, due not only to the ability as musicians, of Miss Ball and her brother, but to their manner of selling that ability.

Joe Howard has again made some changes in the routing of his "Chin Toy." Incidentally, Howard was in very good voice on Monday night and stopped the show, taking an encore with a new song. Zaza Ehrick and Adele Yost, the Apache dancers, start the action with a snap, and finish it with a bang, with their whirlwind work. Johnny Dale, a new member of the cast who is given feature billing, does a specialty dance, also on the Russian style.

Harry Breen has cut out the extempore songs, but the rest of his material is on the same style of what he has been doing year in and year out, with a lot of new lines, funnier than ever. And even despite the fact that Breen is doing a lot of the old material, it's the manner he does it that made the same people laugh Monday night that laughed at him over ten years ago.

Lohse and Sterling, a man and woman team, had few walk-outs to contend with in doing their aerial work on the trapeze and rings.

G. J. H.

## SHOW REVIEWS

### COLONIAL

Evans and Perez, in their sensational perch and risley act, stopped the show in the opening spot, receiving the Colonial Cadence Applause. We reviewed the act recently at the Palace.

The Leightons, straight and blackface, opened with some talk that was ordinary, and then sang several numbers in which "blues" predominated, the straight man playing accompaniments on the guitar. The black gloves worn by the comedian are not nearly long enough, and his white arms showed plainly.

The turn is weak, lacking punch and variety, and did not get over any too well, the encore forced letting them down considerably.

Lew Brice with Mildred La Gue went over to a hit, and took an encore; the act is much better than the one recently reviewed by the writer. See under "New Acts" and "Reappearances."

Tighe and Leedom in the next spot did not hit them as hard as they usually do. The act has been reviewed several times; Miss Leedom is getting more rough and more burlesque instead of toning down her work. That kick she administers to Tighe is not only unrefined and unlady-like, but coarse.

Bostock's Riding School interested those who like trick riding and the old style attempt at riding a horse, the rider being attached to belt and rope worked through a pulley attached to a frame. A number of plants from the audience assisted.

Following the intermission and "The Topics of the Day," which were funnier than usual, Jack Osterman put over a number of songs and some talk with force and attack.

Osterman has assurance that stands him in good stead, for he is at all times sure of himself; he works, however, with a strenuousness which indicates a desire to put it over, stressing his work and putting it over well.

Lew Brice clowning in the act, the two talking French for a few minutes. This showed poor judgment, as Brice had used quite a lot of French before, which the audience didn't understand in his own act either, and the bit failed to carry, nearly spoiling Osterman's finish. The published song with the letter business was well worked, although Osterman tried too hard at the finish to make it dramatic.

At the conclusion, a short speech of thanks was made, and a recitation offered with a short reversed sentiment that did not seem to ring true, that of a fellow wearing a carnation in his buttonhole for mother's day, but wearing a bouquet in his heart for his father.

Bronson and Baldwin put over the act reviewed many times to fair returns. They went acceptably, but were no riot.

Billy B. Van and James J. Corbett, in the next to closing spot, held it nicely, but their act, running twenty-five minutes, seemed a trifle too long. Van got many laughs, particularly with his card indices, and that red card, and Corbett, after sparring for an opening, did not duck any opportunities nor sidestep any chances of making a hit.

Jack and Kitty Demaco, in an act billed as a "Garden of Recreation," had a pretty arbor and a swing, the man looking neat in tennis costume, and the girl, a picture in a riding costume with green coat.

A couple of tennis rackets minus the catgut were affixed to ropes after the swing had been removed, and the two did a routine of gymnastic feats. The turn is a better opening act than a closing one, and would have done better in that spot.

The Van and Corbett act is one of the few real comedy acts in vaudeville. Every moment they were on was amusing.

H. W. M.

### 81st ST. THEATRE

Jim, the gigantic bear billed as "The Shimmy King," was the medium to more real laughter than usually falls to the lot of an opening turn. In fact, the turn garnered more laughs than quite a few acts, no matter on which spot they are situated. Besides being able to shimmy, Jim is a wrestler of parts. Members of the audience are invited to come up and test their strength in a set-to with Bruno. Two plants oblige, and from there on the giggles and roars came fast.

Russell and Devitt are styled as acrobats, which undoubtedly is a word of their own coinage. As far as their comedy is concerned, it is rather weak and does not carry far, but their acrobatic dance enabled them to get off to a generous hand. Their best comedy work is accomplished when they work a wrestling bit interspersed with steps. In this bit they gave an exhibition of catch-as-catch-can in comedy style that would even have made Nick Altmann himself snicker.

William Kent in "Shivers" struck the fancy of the Westsiders, and his inebriate impression was a laugh hit from curtain to curtain. Kent's side-wheeler is sure-fire, while his talk fitted his characterization better than when the reviewer saw him several weeks ago. Practically all of his lines found a vulnerable spot out front. Elsa Shaw, as the wife, does her work in a capable manner and makes a good foil for a great deal of the comedy. Towards the close of the act she reveals herself as a graceful dancer and worked well with Kent in a comedy dance hit for a close. The latter's "Shiver" song missed fire to a great extent, but not the manner in which he trembled, this bit proving sure-fire.

Joseph M. Norcross and his wife Nellie are a couple who still retain their ability to win applause, even though both are probably older than any of the outfronters whom they entertained. Norcross is billed as the oldest living minstrel basso in active service, and on his initial entrance admitted to seventy-nine summers and as many winters. Among the numbers offered were "Black Joe," "Silver Threads Among the Gold," "When You and I were Young, Maggie," and some others that have stood the test for more than a generation. The silver-haired couple present a striking picture, and their efforts to entertain were fully appreciated, as was attested by the salvos of applause which greeted them at the close.

George M. Rosener is not only a clever delineator of character parts, but he is also a sure-fire comedian who never fails in his efforts to win laughs. As the actor of the old school, to whom the actors of today give the merry raspberry as he passes Times Square, Rosener was immense. The set reveals the interior of a boarding house garret. After partaking of a substantial repast of crackers, condensed milk and water, Rosener proceeds to show the customers why he still believes he is among those present in the acting profession. A half wit characterization proved effective, while his idea of a young yokel delivering an address on graduation day at the rural school was sure-fire for laughs.

Ona Munson brought the bill to a close with her slightly different idea of a revue. Instead of having a female chorus in support, Miss Munson flashes a sextette of young men. Individually and collectively they work well.

J. Mc.

### WILKIE BARD IN AFRICA

LONDON, April 11.—Wilkie Bard sailed for South Africa Thursday on the R.M.S. *Kenilworth Castle* to appear in the music halls of the Africa's Theatres Trust, Ltd., through the I. V. T. A.

## NEW ACTS

(Continued on Page 12)

### DAVE THURSBY

Theatre—Proctor's 23rd Street.

Style—Comedy.

Time—Fifteen minutes.

Setting—Special in "one" and "one and a half."

The set shows "Riverside Mansion" with an opening centre and a backing; it evidently was painted abroad, and looked very effective.

Dave Thursby enters as a very shabby genteel, and gets a laugh upon his appearance. Some clever talk followed relative to being poor, and was well timed, with good enunciation and diction.

Thursby has decided personality, technic, poise, and works in a smooth, unruffled manner, being sure of himself at all times.

He is an artist, never stressing, nor overworking a point, and does not steal bows or try to force an encore.

The only old one he told was the gag about getting a cigar, and some one stepping on his fingers.

A number was sung which consisted of an interweaving of two melodies, "Down on the Farm" and "Annie Laurie." Pianologists used to play two melodies together in this manner, but it is the first time the reviewer has ever heard the idea, utilized for a vocal effort. It was well done and received a hand.

A travesty dramatic scene, which was funny and capably performed, preceded his closing number, "I'm Clarence Fitzgerald, Sweet Evening Breeze Primrose."

Thursby took several bows to decided applause, and has a novelty offering that should have no trouble in a good spot on the big time.

H. W. M.

### ENRICO

Theatre—American.

Style—Singing and violin playing.

Time—Twelve minutes.

Setting—"One."

Enrico opens off stage singing "Sole Mia" and enters during the rendition of the song attired in blue velvet costume and carrying a violin which he uses to play several selections.

Sarasate's Gypsy Dance was played in part, also Annie Laurie, all of which just went over fair.

Enrico sprang the surprise of the act, however, in his rendition of "Broadway Blues," which was sung and "punched over" better than the reviewer has ever heard it, with the exception of Nora Bayes.

Enrico's interpretation, diction, phrasing and method of singing this number was responsible for a big hand which sent him over very strong. He should sing more in the act and build up the first part.

H. W. M.

### MILLER AND CAPMAN

Theatre—Coliseum.

Style—Dancing

Time—Fourteen minutes.

Setting—In one.

This is another team of young chaps, who are trying to emulate the former combination of Clayton and White. This team goes a little further than a few of those which have been seen doing that style of work, for they have some really good ability.

One of the pair has evidently been a student of Sammy White's work, for he used a few steps that White is generally associated with.

Both boys make a neat appearance, and their eccentric work is very good. They should fit nicely into the big time bills in an early spot.

G. J. H.



# VAUDEVILLE

## COLISEUM (Last Half)

An extra novelty, to succeed the "Invisible voice," has not been placed in the theatre, as yet, but by the way of something different S. W. Lawton has arranged the overtures with different instrumental solos in them. For this half of the week, the cornetist and trombonist were given their innings, and each had a solo during the overture selection, and played them well.

The vaudeville layout was exceptionally good. In fact, it would be difficult to match the bill in any other house for entertainment. Speaking of "entertainment" reminds us that Klutin's Entertainers was the opening act.

When one uses the word "entertain" in his billing, he's taking in a lot of territory, and making a pretty big boast. But, Klutin, with his dogs, cats, and one bunny, lived up to the full meaning of the word. The act is very pretty, and the animals work excellently. Two of the cats kept up a private fight, pawing each other all through the act, without any attention being paid to them by Klutin or the majority of the audience, who were watching the dogs perform. Some means should be arranged to attract attention to this bit (if it is part of the act) for it's the kind that will appeal.

Sharkey, Roth and Witt, a male trio, the sort of act which is scarce, went over with a bang. "Scarce," we say, because it's a very good trio act. One plays the piano, and another the violin, this last just for one bit. The songs are all excellently arranged and delivered.

"Hello Husband," presented Lulu McGuire and Pinto Effingham, with three unburled male assistants, who worked in the audience in a clean, refined "bedroom" scene. It sounds impossible but true nevertheless. The act is a satire on bedroom plays, and is very cleverly written. It will be fully reviewed under New Acts.

Clara Howard, minus the "Chaplin" imitation, but with more clowning than ever, and with a personality that can't miss, stayed in view for almost eighteen minutes, and could have stayed on even longer. Miss Howard is a delightful comedienne, with a million-dollar smile, and a knowledge of showmanship that will make her welcome to any kind of a bill.

Ida May Chadwick and Dad are still doing the same routine, and Ida May still says to the audience at the close of the act: "I want YOU to love ME." However, they haven't been seen in vaudeville so long, that the absence of new material will be scarcely noticeable, and the ability of the two is sufficient to score anywhere.

The Zeigler Sisters have abandoned their jazz band, and now carry a violinist and a drummer of their own in the pit. The girls had a young man with them for one number with one of the sisters, and a solo dance by himself. While he was evidently nervous, he displayed ability. The girls have much room for improvement in the routine of their dances. One can't feature forward and back kicks in every number, and expect to panic a show, or even leave the audience without it feeling that something has been lacking. G. J. H.

## PROCTOR'S 58th ST. (Last Half)

Josie O'Meara and Ward gave the necessary impetus with a good opening turn, revealing the woman as a clever exponent of wire walking and the man capable in his stunts on a bicycle.

Ann Suter sold several published numbers in clever style and also manufactured quite a few laughs with several comedy bits.

Phillips and Lambert, two boys with a piano, synopated in pleasing style and had them from the time they came on. Both have likable personalities, have a fairly good routine and prove themselves adept salesmen.

Frank Reed and Mazie Clifton were unable to appear owing to the female member of the team having been suddenly stricken ill, after they had played the matinee.

Eva Shirley and her versatile musical boys were the feature attraction and went over with a decided bang. Miss Shirley is a clever little lady and the possessor of a sweet voice. Each of her vocal efforts resulted in spontaneous applause. However, she was not alone in winning plaudits. Al Roth gyrated in a fashion that could not be denied, and his jazz dancing also scored a decided hit. The musical boys also came in for proper recognition.

Du Veil and Covey, man and woman, went off to a good hand via the medium of song and comedy, most of the latter being handled in effective style by the female member of the team.

Ed Gillet's "Country Village" brought the bill to a close. This dog act has been seen around New York for some time and as a novelty in canine acts will probably continue to meet with approval for some time to come. J. Mc.

## REAGENT (Last Half)

Two excellent bits of burlesque, one on opera by Jim McWilliams and the other on Shakespeare by Bruce Morgan and Franklyn Gates, were the features of a good bill at this house; the latter part of the week and the S. R. O. sign was hung out on Thursday. Jack and Kitty Demaco's "The Garden of Recreation," which opened the show, was rather strenuous recreation on the trapeze which received mild applause.

Fred Miller and Bert Capman followed in a skit entitled "Just a Little Different." They dance well, and sing indifferently. Fred does a lariat dance and Bert a drunk dance, which, though not extraordinary, are well applauded. This team looks best ensemble, appearing then like a pair of spiders wriggling around.

The "Moments Musicales" provided by the Bernivici Bros. and Co. consist of violin duets by the brothers and a song by a plugger with a poor voice. The brothers start off with Massenet's "Elegy" and end with jazz. We've heard better playing in both cases, but the Venetian drop was pretty.

Frank Matthews and Ada Ayres have a good skit which they present with a lack of animation and a too apparent artificiality. The lines drew laughter, yet we felt that the actors were not doing them as well as they might have been done.

The dance contest this week produced several excellent imitations of Pat Rooney and Frisco. Charlie Walters, the winner this week, is a young man of much promise.

Jim McWilliams brought down the house with his short songs, his playing of the standard airs which all beginners on the piano insist on playing for visitors, and his burlesque on opera. He started by berating himself and seemed to justify his confession, but this quickly became a source of laughter when he introduced his one stanza songs based on puns. His burlesque is of a high quality.

Joveddah "De Rajah" and Co. is a good telepathy act, being especially impressive in the final thought projection scene. Joveddah lectures like a professor and gets away with it in fine style.

Bruce Morgan and Franklyn Gates is the other big hit of the show. Their act maintains the element of surprise from start to finish and their humor is broad. They work well together and their stunts are amusing, especially the "bulsheviki" gag. But the best part of this act is the burlesque on Shakespearean acting.

Miss Robbie Gordone closes the show with her familiar poses. The audience is, as usual, only mildly interested in her. J. G.

## AUDUBON (Last Half)

When Ben H. Jackson returns from his honeymoon next week, he will find that the stage is now equipped with a new set of draperies and a new beautiful drop in one, that would do credit to any prima donna's act.

A change in the programme was made on Thursday, Fox and Barton, programmed for closing, being out of the bill, and the Althoff Sisters, filling in for them in second spot.

The Bell-Chazer Trio, took four bows in opening the show, and deserved them. Two men and a woman present the act, which consists for the main part of gymnastic work. Perhaps the one objectionable feature one might find with the act, is the cut of the tights (of the chain shirt style), which shows the right upper part of the bodies of the men uncovered. The work includes a few new stunts in the gymnastic line, and those which have been done by other acts, are excellently done by this one.

The Althoff Sisters, now billed as Hattie Althoff and Sisters, went over fairly well. One of the girls accompanies the other, evidently Hattie, at the piano, and Hattie does the vocal work. The singer might find that she could improve her work by not doing it so strenuously, and working more naturally. At present, she is inclined to "act" in all of her numbers, which detracts from the effect it might have, if she would do them easily. Her voice is pleasing.

One might describe Foster and Ray's offering as the old style flirtation opening, and cross-fire talk act, were it not for the excellent manner in which the team deliver their material. The two make a nice appearance, two songs and sold excellently by the man, and the talk put over effectively.

The news reel cut the show here, and Jack Leonard, a pianist followed almost raising a riot with his work. Leonard could be called a second Mike Bernard. He will be reviewed under New Acts.

Lester Bernard and Company, doing "George Washington Cohen," a sequel to the "Cherry Tree," will also be found under New Acts. G. J. H.

## CITY (Last Half)

Travilla and Seals were billed, but Travilla and Seal appeared; the woman has a good figure, the man in the act is a clever swimmer and the seal well trained. In a tank quite a number of feats were performed; the man in his manner of working reminds one of Phinney. The act is a strong flash as an opening turn.

Sonia Meroff sang several published numbers and a special, "I've Met Those Guys," which made a hit. It is similar to the number used some time ago by Constance Farber entitled "Where Do They Get Those Guys." A ballad was sung in a manner to get a good hand between the first and second chorus. Miss Meroff uses a pianist who did not play a solo, the last change in the act being made quite rapidly now, and improving the offering a hundred per cent. Looking shapely in a costume of short pants and bodice of fishscales and brilliants, white stockings, white slippers and hat trimmed with green ostrich plumes, a rag number was put over to good hands at the finish.

Keir and Ensign followed; see under New Acts.

Virginia Day and Co. have been reviewed frequently in these columns; they went over well at the supper show.

Jones and Johnson will be reviewed in detail in another column.

Harry Rose opened with a number to which he sang three choruses and following which, he said, "What's the matter, was that too 'scumtzig'?" meaning dirty. He did some clowning, a little talk and a travesty dance that was not funny.

For a finish he sang a new published ballad well, assisted at the piano by Ray Walker, who was announced as being of the American Expeditionary Forces, although he did not appear in uniform. The ballad put Rose over to a good hand, in spite of the fact that he seemed to be kidding the supper show.

Bessie Clifford with a good figure and quite a number of very good slides thrown upon her, synchronizing well, closed the show. Chester and Wallace, billed, did not appear. H. W. M.

## PROCTOR'S 23d ST. (Last Half)

The Clown Seal, described in detail in another column, proved a good opening turn and got over nicely.

Cook and Sylvia followed, the man opening as a bill poster in a country town with a number "Always on the Job." Some talk followed with the girl in the act which was not funny and could be improved. Several numbers were offered by the girl who sings in a strong voice with good diction. The man registered well with his tap dancing which was admirable, the "triples" being neatly done. The song and dance double at the finish was worked up well for a hand.

Kennedy and Rooney hit them hard in the next spot and will be reviewed in detail elsewhere. During the time when Miss Rooney was making one of her off stage changes, it seemed a shame for Kennedy to have to speak to someone in the wings and say, "You'll lose your eye that way some day."

Libonati is unquestionably a great xylophonist, one of the best. He plays with expression, technic and style and furthermore understands all the tricks of the trade in selling his material. Buddy Leo, in good voice, sang a published number to a hit, the finish being well worked up by the xylophone expert. Scored strongly and took several encores to an unqualified hit.

We have reviewed Burke, Walsh and Nana before; the boys are a couple of natural "hoofers" and certainly made a hit; the girl is rather thin for the short dressing affected. One of the fellows should correct the habit of crossing and re-crossing constantly while telling gags.

Dave Thursby as a "Shabby genteel" went over well in the next spot; he is an artist and will be reviewed in detail under another column.

Howard and Helen Savage with a cleverly staged shooting act, closed the show and held them in; see under New Acts. H. W. M.

## CHICAGO TO BAR KNEE DISPLAY

CHICAGO, Ill., April 11.—Chicago is preparing to follow in the footsteps of Mayor Couzens of Detroit, who signed an order last week, prohibiting chorus girls from prancing down a runway displaying their naked calves and knees. The mayor's orders forces all chorus girls playing Detroit to wear tights. Chicago aldermen are considering a move, similar in character, which will force local chorus girls to wear tights. In all local cabarets, the choruses are permitted to wear socks and to appear with bared calves and legs.

## HARLEM OPERA HOUSE (Last Half)

George and Nettie Flosso started the ball rolling with some comedy talk the while they performed various contortionist feats. Du Veil and Covey have a rather entertaining little singing and talking turn which met with merited approbation. A man and woman make up the duo with the woman doing most of the comedy. A humorous ditty, handled by the latter, was well sold, while a number of laughs resulted when she gave an idea of how an inebriated chorus girl might sing the same number. Du Veil rendered a ballad effectively while a synopated number for a close sent them off to a good hand.

"Bits of Hits," offering two male dancers and comedians backed up by a prologue girl and an ensemble of eight choristers, showed to a good advantage. Most of the comedy proved effective, the singing also was well handled, while all the members of the company conduct themselves creditably in their terpsichorean bits.

Billie "Swede" Hall easily scored the hit of the bill. His Swedish girl characterization is well drawn and gave him adequate opportunity to land wallop after wallop. The setting depicts the floor of a hotel with Billie as the female elevator operator. "She" discovers that the bell-hop has cached some liquor in the fire extinguisher, and further investigation results in a glorious bun, this accelerating the laughter. Supporting Hall is a rather pretty miss who acts as the public stenographer and feeds Hall his comedy. She also sold a song to a good hand.

Ben Bernie had little trouble in going over big with his chatter concerning the female of the species and how their literary efforts seem to be confined to restaurant menus. His manipulation of the violin was another factor in the ensuing applause. Throughout he displays excellent showmanship.

Elsie La Bergere brought the bill to a close with a well set posing act, in which she is capably supported by two canine actors. J. Mc.

## AMERICAN (Last Half)

Sinclair and Gray were the initial turn, opening with a song in "One" and then doing a number of feats upon bicycles in "full." They went over fair.

Freddy, Silvers and Fuller, three men, two doing straight in suits of brown and the other black face comedy, harmonize several numbers well. If the three would do straight, the act would have more class as the comedian is not funny nor is the material of very recent vintage. The gag about who would you save, your wife or your mother-in-law, and where, oh! where under the blue canopy of Heaven, would you find another good, kind, loving snag, was done by Fox and Ward when they started in the business and probably long before that. The tenor and bass have good voices, the tenor standing out well and the yodelling finish sending them over.

The La Temple Co. in an offering of magic, will be reviewed under New Acts. Halley and Noble just managed to get over fair when reviewed; see under New Acts.

Valda, who is improving every day and looked classy, danced well and tried hard, but the audience seemed bored to death by the previous acts, and were strangely cold and unappreciative. The spot was a bad one and further down on the bill, the shapely and clever dancer might have fared much better. Valda's act has been reviewed several times; we will give her credit for showing no annoyance, smiling and trying harder than ever.

Enrico, Herman Lieb and Co., Tappan and Armstrong and the Eather Trio, comprised the remainder of the acts who appeared; for detailed reviews see in another department. H. W. M.

## NEW ACT FOR PRIMROSE SEAMON

CHICAGO, Ill., April 11.—Primrose Seamon, who played eight weeks at the Winter Garden, is rehearsing her new act, in which she will be starred by T. Dwight Pepple. The act is written by Dave Wolf and Will J. Harris and will have in its cast in support of Miss Seamon, Arthur Conrad and Elizabeth Johnson. Special scenery is being painted by Paoli and the costumes are being made by Mabel Sher. The act will make its first appearance early in May.

## MAYER SUCCEEDS CORTELYOU

CHICAGO, Ill., April 11.—Ferd Mayer has taken over the Bert Cortelyou interests in the Simon Agency. Mr. Cortelyou has left the firm and has been given a franchise on the floor of the Orpheum, Jr., and Keith Circuits. He has opened offices in the Masonic Temple Building.



# VAUDEVILLE

## McGUIRE AND PINTO

Theatre—Coliseum.  
Style—"Hello Husband."  
Time—Twenty minutes.  
Setting—Three (special).

"Hello Husband" is more the title that one would expect to read before viewing a tab act, but even at that, it is a perfectly proper title for a farce-comedy. Although one wouldn't call this act offered by Lulu McGuire and Pinto Effingham a "farce" comedy, it is really a refined, clean comedy offering, satirizing the bedroom play, which about a year and a half ago would be a riot in show business. However, the "bedroom" farce is still remembered by patrons of the theatre, so even though the subject might be called somewhat untimely, its merits are good enough to get it over excellently with an intelligent audience.

Pinto Effingham and Lulu McGuire are the only members of the cast who are billed, but there are three other male members who start off as "plants" in the audience and end up on the stage.

Effingham and Miss McGuire take the roles of a couple on their honeymoon, having been drafted by the "elopement" system but three hours before the curtain rises. The scene is a pretty one, the setting being of silk (apparently so), and laces (also apparently so). Effingham, it may be recalled, was formerly a legitimate actor. Some may remember him as one of the original cast of four in "The Climax", Edward Locke's play, which was produced by Joe Weber a number of years ago. Only, he will be remembered as Effingham Pinto, and not as Pinto Effingham, as the programme stated his name at this house. It may be possible that Pinto has changed his name, so the writer has referred to him up to now as Pinto Effingham.

However, regardless of names, Pinto, or Effingham (let's stick to the Pinto hereafter), and Miss McGuire go into the scene and read their lines. Incidentally, both do some work at the piano, Miss McGuire at the rise of the curtain, and Pinto during the course of the act.

Miss McGuire suddenly steps out of the character and refuses to go on with the act was "sacrilegious." Green then to be the producer, comes down and starts an argument, in which the other two plants, one as a clergyman, and the other as the playwright join. Pinto sides with Miss McGuire, and it finally comes out that the pair are actually in love with each other, and are to be married the next day. The ceremony is performed right there at the request of the producer, by the clergyman, while the author of the play, who objects to the bedroom scene, saying he didn't write it, argues with the producer.

The act is very cleverly written. The subject is handled without smut or suggest ve bits or lines. Which is indeed very unusual for a bedroom scene. Miss McGuire is charming. She has a sweet personality, as well as features, and reads her lines excellently. Pinto is also very difficult to find fault with, as he is an actor of much ability. The trio of "plants" are more than capable, in fact, the offering is of big time calibre all round. G. J. H.

## BOBBY VAN HORN

Theatre—Proctor's 58th Street.  
Style—Black-face.  
Time—Thirteen minutes.  
Setting—One.

A black-face songster of mediocre ability who will just barely get by in an early spot on the small time. His voice is fairly well suited to his style of songs, but he lacks individuality and color, without which he cannot hope to get very far. A few gags were pulled during the interim between published numbers. J. Mc.

## NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

## HOWARD AND HELEN SAVAGE

Theatre—Proctor's 23rd Street.  
Style—Shooting.  
Time—Ten minutes.  
Setting—Special in "Three."

Howard and Helen Savage have a superbly mounted act which is, by far, the finest the reviewer has ever seen in a shooting act.

At the outset we were impressed with a large set electric fountain with varied colored lights which was effective; there was a tree centre and an exterior drop in the rear.

Helen Savage, looking pretty in an effective riding habit, the trousers of which were white and the coat of red, and wearing tan riding boots, entered with a crop in her hand and did an introductory recitation. She showed personality when she followed with a vocal selection, "Just a Song at Twilight," which received a good hand.

Howard Savage entered in a riding costume that matched the one already described, and then for the first time, the audience was aware that the camouflaged tables contained guns and that the turn was a shooting act.

Admirable showmanship was shown in the presentation of a number of feats of marksmanship, which were well executed.

For a finish, the man did the trick of shooting off the girl's clothes, she being discovered in a short skirt of silver cloth, displaying a shapely form. Her hair was arranged very neatly.

This act is essentially class, big time and would hold a good spot in the best houses easily. H. W. M.

## SHARKEY-ROTH AND WITT

Theatre—Regent.  
Style—Singing trio.  
Time—Fifteen minutes.  
Setting—One.

A fairly good singing trio which went over well at this house and should meet with similar success at the other houses in which it will appear. One of the three works at the piano, while another, a rotund and jolly chap with abundant color, injects the necessary comedy. They open with a syncopated "Dixie" offering which won favor and then set about getting them through the medium of additional songs and fun. Several published numbers were sold to good hands, while a ballad sung by the chap at the piano scored an individual hit. A comedy number woven about the present day tendency to prohibit everything in general, in which the prediction is made that a few years hence we will all be playing "Ring Around the Rosey" resulted in a number of laughs. J. Mc.

## UNUSUAL DUO

Theatre—Harlem Opera House.  
Style—Roller skating.  
Time—Ten minutes.  
Setting—Full.

Unusual means something uncommon or out of the ordinary, and such billing as "The Unusual Duo" makes one expectant of big things. But the only thing unusual about the act is the name. It is an ordinary two-man skating act, no better nor no worse than a lot of others which are served as the appetizer or the demitasse for a small time vaudeville bill. Most of the stunts on the rollers are fairly well executed, but as for being unusual none of them are that. J. Mc.

## AL SHEAN AND COMPANY

Theatre—Proctor's 58th Street.  
Style—Travesty.  
Time—Fifteen minutes.  
Setting—One and three.

In the parlance of the prize ring, "They never come back." But in vaudeville they occasionally do, or at least make an attempt at staging a comeback. "Quo Vadis Up-side Down," the travesty, which sprouted a generation ago, is with us once more as the vehicle for Al Shean and a supporting company. It had been up-side down for so long, that one would imagine it would have righted itself by this time, but "Quo Vadis," the travesty, is still as up-side down as ever.

Years ago it was nothing more nor less than a hodge-podge of hokum. It is still hokum and more than that. Before the audience has a chance to learn what it is all about, there is a drop in one, the scene representing Limburger Junction. A giant tragedian of the old school comes on and in a dialogue with a town yokel, tells how he is wont to hold them spell-bound, especially in "Quo Vadis." He hires the yokel to appear with him and a set in three shows the interior of a Roman arena. The two next come on in ludicrous garb as gladiators and the burlesque bit of the bull-fight follows. The piece won some laughs at this house, but as a whole, met with rather a luke-warm reception. It may continue to remain up-side down at the smaller houses, but even there it seems the hoke is a trifle too far fetched for the present day vaudeville. J. Mc.

## "THE VIOL-INN"

Theatre—Jefferson.  
Style—Revue.  
Time—Sixteen minutes.  
Setting—Full stage (special).

This is the same act done by Herman Timberg a few years ago, and later by Saranoff. Billy Abbott's name is now featured on the programme, but whether Billy Abbott is the one who plays violin and does the Hebrew comedy in this act, or is the big husky chap that sings, is a question. We were inclined to believe that it was the comedian and violin player, but after seeing the finish of the act, one might think that Billy Abbott was one of the five violin girls in the act, and be just as right.

The act has been cut a great deal since done by Timberg. It isn't the cutting that's so bad, but the way it has been cut. The finish is very bad. It ends up with the costume parade, as a flag-waving finish, the last girl coming out as the Stars and Stripes girl. This is small-timey. To make matters worse, it has to bring the violin player and comedian on stage for a bow, as he does not appear in the last scene, and detracts entirely from the idea that he is the featured member of the cast.

Bits of the act have been very well staged. G. J. H.

## CHARANOFF GYPSIES

Theatre—Proctor's 23rd Street.  
Style—Dancing.  
Time—Seven minutes.  
Setting—Special in "Three."

A series of dances which showed nothing out of the ordinary, were done by two men and two women. One of the women looked quite pretty.

There was, in addition, a toe dance done by another woman to the strains of Delibes "Nailia."

The act was costumed after the manner the billing indicates; it was quite short. H. W. M.

## JACK LEONARD

Theatre—Audubon.  
Style—Pianist.  
Time—Twelve Minutes.  
Setting—In one.

We are told that Jack Leonard was formerly the accompanist in vaudeville for Yvette Rugel. Whether it is so or not doesn't matter. Now he is playing Jazz tunes and he's a riot!

Mike Bernard hasn't been heard in the East for years, and here is without a doubt the legitimate successor to him. Whoever this Jack Leonard chap is, he's got to be given credit for being a marvel at the piano. Not on classical stuff, for he doesn't attempt it.

But he has a style of playing, with original breaks and runs, and some on the style of those done by Edythe Baker, that places him in a class by himself. Doing a straight routine of piano playing, without any dance or song work, or even talk, without announcements, is a tough job to handle. But Leonard does it, and does it in a manner that leaves them howling for more. And he doesn't "fake" a note!

During his routine he gives an impression of a Q. R. S. roll playing a popular in a manner that's faultless. He then gave an imitation of a poor mechanical roll that isn't set straight, with the tempo and key of the music changing with almost every bar. This also was excellently done. One bit that will be a riot with the men, is an impression of the manner in which the old mechanical pianos in the back-rooms of the almost extinct (how hard it is to mention the word) saloons. "Gin-mills" would be a better word to use for the type of piano imitated. At any rate, the imitation will bring tears and happy memories, it's so perfect.

Leonard can step into any spot on any bill where there's an audience that has ever head a player-piano used. And with any audience that has never heard a piano. And what's more, he'll panic them. G. J. H.

## TANGO SHOES

Theatre—Proctor's 58th Street.  
Style—Novelty.  
Time—Eighteen minutes.  
Setting—One and full.

Billie Burke's "Tango Shoes," which has not been seen around New York for some time, is again being introduced by Bert Cole and is essentially the same as when it appeared here several years ago. Cole comes on and tells of a wonderful mechanism in the heels of his novelty shoes which makes the wearer automatically become a graceful dancer. He invites patrons of the audience to mount the stage and examine the shoes. This leads to two stalls coming on. Both are old, one being bald, and the other resembling a G. A. R. veteran. They put on the shoes and immediately start to hoof it to some hearty applause. The old chap shakes a mean knee and went over big.

Just as the turn seems to be concluded, and Cole is inviting his two friends out for a drink and a peek at some wonderful dancing girls, a buxom woman struts down one of the aisles. She proves to be the wife of the bald experimenter, and is followed by the wife of the other. A discussion follows as to which couple dances the best and Cole stages a contest, but not before the two women get a friend to act as his partner. The friend proves to be buxom and then some and her interpretation of the dance caused a renewal of the laughs. Hoke seems to be liked at the smaller houses and there is no reason why they shouldn't continue to fall for this particular brand. The audience liked it immensely. J. Mc.



LONDON

PARIS

# FOREIGN NEWS

SYDNEY

MELBOURNE

## ENGLISH THEATRICAL BUSINESS IS FACING GREAT CRISIS

**All Theatres Not Favored by Circumstances May Soon Be on Rocks, Says Sir Oswald Stoll—New Industrial System Must Come**

LONDON, Eng. April 11.—At the meeting of the Entertainments National Industrial Council, held at the Ministry of Labor, Montague House, last week, Sir Oswald Stoll presided. The various managers' associations and the Variety Artists' Federation, the Amalgamated Musicians' Union, The National Association of Theatrical Employees, and the Electrical Trades Union were represented.

Sir Oswald Stoll opened the meeting with an address on existing conditions, in which he showed the need for combined endeavor. He asserted that the well-being of the entertainment industry depended greatly on the maintenance of friendly relations between all branches. A vote of thanks was tendered Sir Stoll, and a resolution was agreed upon to distribute 50,000 copies of his speech in pamphlet form throughout the industry.

Sir Stoll's address in part is as follows:

"Most of us feel that our business is drifting, and that many theatres not well favored by circumstances may soon be on the rocks. Though our anxiety about Entertainments' Duty is naturally increasing, yet we found that, when the people were prosperous, Entertainments' Duty was quite compatible with record receipts. From this it would seem that the prosperity of our public is of even more importance to us than the abolition of Entertainments' Duty is naturally increasing large section of the general public which attends places of entertainment, consists no doubt of many people with more or less assured incomes, but mainly it consists of wage-earners. The prosperity of wage-earners depends on employment. It is to live in a fool's paradise to believe or to act as if one did believe that their prosperity depends upon doles. Doles cannot be continued indefinitely, as industry after industry breaks down, and fewer taxes can be collected. Employment, however, the essential thing to wage-earners, is decreasing. Unemployment, its opposite, is increasing—in some places by leaps and bounds—in others by slow degrees under the creeping paralysis in trade that is gradually destroying the means to give employment.

"What is wanted is a nation-wide individualism, and then there will be no cries

for Communism. My view on these questions has always been taken from the standpoint of the wage-earners that make up music hall audiences. It is a view on which the prosperity of wage-earners, and therefore of our industry, now depends. The old views cannot prevail any longer. When the National Debt was £700,000,000. National Budgets £200,000,000, and private investment funds on which income had to be provided were much less than now, one-third of the population lived always on the verge of starvation. Now the debt is ten times greater, the Budgets five times greater, and the Investment Funds much larger! How can production provide all that is consequently required of it, unless it is multiplied by many times, not only in quantity, but in kind? How, unless hundreds of industries are started that did not exist before? What is the use of merely saying, or even urging, that a collier must produce more when the coal market wants less? In any case, how could every collier produce five or ten times as much as he did before the war? The old industrial system, even if it were working at full pre-war strength, could not bear the load that it now must carry. Such a load must be spread over hundreds more industries, greater in size and more numerous in kind, the more it becomes apparent that some of the old industries are only partly required. This new industrial system is bound to come, and with it will come abounding prosperity. But unless we help it along, we shall have a bad time and perhaps ruin to face. Those who are in the hands of bankers need not fear. Bankers would be made richer than ever by the discount business in bills which would be required to move the wealth of products turned out by new and old productive concerns. All that the bankers would lose would be power; but only that part of their power which is now wholly dangerous. The machinery for publicity which this industry controls, might force public opinion to force Government action. The scheme might be easily embodied in a Bill which this Council could promote. If this Council could then induce all the other Industrial Councils to adopt it, success would be assured, and a great national service would have been performed."

### WARRIOR SONG IN 1,500 THEATRES

LONDON, April 11.—"Warriors' Day," a song monologue with music by Herman Darewski, whose firm was appointed by the Central Organizing Committee to publish it, will be sung in fifteen hundred variety and cinema houses throughout the kingdom, proceeds to be given to Earl Haig's Fund. The song may be obtained by amateurs and professionals from Darewski House for a shilling or as much as they like to send.

### ISADORA DUNCAN IN MATINEES

LONDON, April 11.—Isadora Duncan will return to London for a series of matinees at the Prince of Wales' Theatre beginning on Monday, April 11. "The Charm School" will continue at that theatre.

### MAY CLOSE HOUSES ON MONDAY

LONDON, April 11.—Supporters of the Sunday opening of theatres are discussing the closing of the houses on another day of the week, the day generally advocated being Monday.

### FRANCE HONORS HACKETT

PARIS, April 9.—James K. Hackett has accepted an invitation extended by the French government to play "Macbeth" in English, here sometime this season at national theatre. The invitation was extended through the French Ministry of Fine Arts and was conveyed to Hackett by Hugh C. Wallace, the American ambassador, here. This is said to be the first time an American actor has thus been honored by the French government.

### "YELLOW ROOM" TOURING

LONDON, April 1.—"The Mystery of the Yellow Room" will open a tour of the road on April 4, at the Devonshire Park Eastbourne. Daisy Markham is featured in the cast, which includes Auriol Lee and J. A. Shannon. The tour closes at Harrogate, in June.

### FRENCH SUCCESS FOR LONDON

LONDON, April 11.—An English adaptation of "Le Chasseur de Chez Maxim," which recently passed its hundredth performance at the Palais Royal, is being arranged for production by Gilbert Miller.

### FOX FILM TO OPEN OPERA HOUSE

PARIS, April 9.—Winfield R. Sheehan, general manager for William Fox, who arrived here last week, has started negotiations with M. Rouche, managing director of the Paris Opera, which, it is expected, will culminate with the Fox production, "The Queen of Sheba," being the first to be shown when the famous Opera House of Paris begins its motion picture policy three weeks hence. When Sheehan arrived here he brought with him two prints of the picture, one for London and one for Paris. The French titles have been prepared so that the picture can be released immediately after its New York opening at the Lyric.

### "RHODA FLEMING" PRODUCED

LONDON, April 11.—George Meredith's novel "Rhoda Fleming," was produced in a dramatized version by the Playwrights' Theatre Association at the Ambassadors Theatre on Friday. The cast included William Armstrong, Allen Jeayes, Eric Cowley, Bruce Winston, and the Misses Clare Greet, Moyna MacGill, and Dorothy Massingham. Dorothy Massingham portrayed the character of Dahlia, formerly allotted to Iris Hoey, who had to go on tour with "The Man From Toronto."

### PROF. MANAGER RESIGNS

LONDON, April 11.—John P. Harrington, for the last three and a half years professional manager of the Herman Darewski Music Co., has just left that firm to devote himself exclusively to writing. Mr. Harrington wrote the lyrics of "Slices of Life," Jennie Benson's latest success, and the two big pantomime songs "Smith, Jones, Robinson and Brown" and "I Know Where the Flies Go," the latter in collaboration with Sam Mayo.

### TO SELL EMPIRE

LONDON, April 11.—Owing to the fact that the financial support for the past two years has not been satisfactory, the directors of the Empire, Longton, have decided to sell the theatre by auction this month, unless an earlier sale by private treaty is consummated. Their original intention was to install pictures in the house two years ago, but instead it has served for drama and variety.

### EVELYN VALLEE SAILING

PARIS, April 11.—Mlle. Evelyn Vallee, winner of the voting contest held by a Parisian revue for the most beautiful danseuse, has booked passage on the liner *France* and is going to New York to introduce several new dances, including the Portuguese "fado" and the Brazilian "cavaquinho." While introducing the shimmy in Spain, she won the admiration of King Alfonso.

### ELLA SHIELDS SIGNS FOR 5 YEARS

LONDON, April 11.—Ella Shields, who just returned from the United States, will go back there next season to fulfill contracts extending over five years. She will appear in legitimate productions in the regular female attire instead of her well known masculine characterization.

### HIPPODROME CHANGES POLICY

LONDON, April 11.—The Balham Hippodrome has changed its policy to variety and sometimes gives a revue. It was a variety house before, but changed to pictures, and then pictures and variety in combination. Last week the revue, "The Tower of London," was presented.

### ROBERTSON COMPANY FOR AFRICA

LONDON, April 11.—Lady Forbes-Robertson and Company sailed last week to fulfill their engagement with the African Theatres' Trust, Ltd. The company included Maud Buchanan, Vivienne Whitaker, Wilfred Forster, Ivan Samson, Reginald Holmes and William Mollison.

### THEATRICAL UNION FAVORED

ROME, April 9.—That the Neapolitan Artistic Co-operative Between Theatre Workers will soon be in a financial position to take over the San Carlo Theatre, one of the largest in Europe, is the opinion of Pietro Mascagni, the operatic composer, who is wildly enthusiastic about the new theatrical union. The moment this is possible, he believes, the profits going to theatre workers will be such that they will be spurred to produce to their best ability.

In defining the purpose of the Co-operative in his address to artists and theatre workers, Mascagni said: "We desire to teach these generous people (the Italians) every day and hour more of the cult of beauty, by the institution of a true theatre of the people, with great spectacles, both lyrical and dramatic, and great orchestral concerts. We desire to transform the old popular theatres and reconstruct them according to economic and artistic ideals, to combine the beauty of the surroundings with possibility, for all purses. We desire to take over communal theatres in order that in them the citizens may have the right to enjoy the highest artistic manifestations of the day; nor shall access to the great spectacles be monopolized by the few privileged by fortune, but it shall be the unlimited right of every good and simple soul who loves art.

"When this programme is carried out the artist will be no more the eternal legendary gipsy, nor will he need to drown in the disorder of an irregular life his ancient, implacable poverty."

### MUSIC LICENSE REFUSED

LONDON, April 11.—The Theatres and Music Halls Committee has refused the application of the proposed New-Royalty Kinema Tea Gardens, Brixton Hill, for a music and dancing license. The license was desired to permit orchestra music, entertainments by concert parties and artists, dancing on the stage and occasional dancing on the grass. The pastor of the local Baptist Church protested on the ground that the music and dancing would interfere with church services, and a local resident declared that the residential attractions of the neighborhood would be negatively affected.

### MORGAN WRITES 2 OPERAS

LONDON, April 11.—Merlin Morgan, composer of "Toto," with which Mark Blow has been touring for five years, and other popular play scores, has completed the music of two new comic operas, entitled, "Lolita" and "The Princess Passes," both of which are to be produced soon by well known managers. Harold Simpson, who has done much work of that character, has written the librettos for both pieces. "The Princess Passes" will be daring in words and music.

Mr. Morgan is the musical director of Daly's Theatre.

### LANE RETURNING TO AMERICA

LONDON, April 11.—Lupino Lane of the Hippodrome "Aladdin," who scored a success in New York this season in "Afgar" with Delysia, has signed a contract to return to America for six months to appear in Fox film comedies. Since his first appearance in pantomime at Birmingham at the age of three, he has taken part in twenty-two Christmas annuals. Lane comes of a long line of acrobats.

### ALHAMBRA ANNOUNCES PROFITS

LONDON, April 11.—The directors of the Alhambra Theatre announcing that the net profit of the theatre for the fiscal year ending December 3 was £3,804, to which has been added the balance from the previous year, making a total of £7,903. Two thousand pounds of this will be used to write off the productions account, and a dividend of 5 per cent will be paid. The balance, amounting to £1,927, will be carried over to the 1921 accounts.



# BURLESQUE

## AM. SHOWS CLOSE SEASON ON APRIL 23

### POOR BUSINESS THE CAUSE

"Your house will close on Saturday, April 23, with.....attraction." The above telegram was sent to all houses on the American Burlesque Circuit last Thursday, naming the show that plays the theatre that week by I. H. Herk.

The business has been so bad the past few weeks and so many requests come into the office of the American Circuit from show owners asking if they couldn't close their shows before the close of the season, that President Herk decided to end the season on the 23d of April.

The past few months have been very disastrous to many of the shows on burlesque, and few will be able to show a profit on the American Circuit when the curtain rings down for the season.

Many a show owner has been sending checks to the shows weekly recently of from \$500 to \$2,000 to get them from place to place. Some of the shows will not even get their equipment paid for this season.

Two shows on the American Circuit closed last Saturday night—"Puss Puss," in Springfield, and the "Tempters" in Kansas City on a two days' notice.

The Gayety in St. Paul will close this Saturday night with the "Mischievous Makers," and the Gayety, Minneapolis, will close at the same time with the "Tid Bits of 1920."

This is the earliest closing in the history of the American Circuit, and the bad conditions of the country in general has caused the falling off of business.

### HERK GETS THE VAN CURLER

SCHENECTADY, N. Y., April 11.—I. H. Herk, president of the American Burlesque Circuit, has taken over the lease of the Van Curler Theatre for a term of five years.

The house will play the first-class traveling dramatic and musical companies the first part of the week, commencing next season, and the attractions of the American Burlesque Circuit the last three days of the week.

This house played the attractions of the American Circuit of this season, when it was known as the Miles Theatre.

### BAKER AND ROGERS CLOSE

Baker and Rogers, who were featured this season with Harry Hastings' "Razzle Dazzle" Company on the American Circuit, closed with the show in St. Paul a week ago Saturday. They accepted vaudeville bookings out of Chicago. Sam Michaels is handling the comedy in the "Razzle Dazzle" show and will for the balance of the season.

### BENEFIT FOR TREASURER

NEWARK, N. J., April 9.—A benefit has been arranged for the night of April 19, at the Gayety Theatre, here, for William Dove, the treasurer; N. Myers, assistant treasurer, and S. S. Fleischman, advertising agent of the house. The "Jazz Babies" is the attraction.

### CLOSE WITH SINGER SHOW

Tarzan, Alice Lawler, Henrietta Byron and Sam Wilson will close this week at Miners' Bronx Theatre, with Jack Singers' "Own Show."

### BABY GIRL AT THE PEREZ'S

A seven and a half pound baby girl arrived at the home of Mr. and Mrs. Raymond B. Perez in Brooklyn, April 7.

### COLUMBIA BARS TWO STARS

Two of the stars on the Columbia Circuit will not be permitted to appear on that circuit next season and will be barred from playing the Columbia Circuit at all times.

At the meeting of the Board of Directors, last Thursday, it was decided that this action must be taken for the betterment of burlesque. It is claimed that both of the performers in question, one a female and the other a male, have been giving performances that were not clean and up to the standard demanded by the Columbia Amusement Company.

It is said that the circuit officials have had trouble for years with these two performers in regard to giving clean shows and have exhausted all efforts to have them clean up.

It could not be learned Monday who the two are, but it is said that they have been stars in burlesque for years and two of the highest salaried performers in burlesque.

### NEW PRODUCING FIRM FORMED

A new producing firm known as the Hynicka-Herk Burlesque Enterprises, with George Dressellhouse as the general manager, with offices in the Columbia Theatre Building, has been formed. The firm will have four shows on the Columbia Circuit next season. Two belong to Rud Hynicka and two to I. H. Herk, who have pooled the four shows together. They are "Twinkle Toes," "Harvest Time," "Fair Week" and "Jingle Jingle."

Jean Bedini has been engaged to produce three shows, "Twinkle Toes," "Harvest Time" and "Fair Week." Herk will produce "Jingle Jingle" himself.

Bedini, besides producing the above shows for the Hynicka-Herk Enterprises, will have his own show "Peek-a-Boo" on the circuit. This show will open at the Columbia for the Summer run May 16.

### BOOKS ACTS FOR STOCK

Louie Redelsheimer booked the following opening this week at the Gayety, Philadelphia: Billy Taylor, Arthur Bernard, Burke and Lilette, Doris Clair and Besse Deno. This company goes to Baltimore next week. The shows now open in Philadelphia first. He also booked twelve people with Mark Leas' show at the Strand, Norwich, Conn., who opened April 7.

### BENEFITS AT UNION SQ.

Tom Howard and Joe Rose will have a benefit at Kahn's Union Square on Thursday night, April 28. They have arranged for a number of additional acts to appear in conjunction with the regular show.

On the night of April 21, the Thursday before, the Charles Burns Association will have a benefit. Burns has arranged for many of the best known pugilists to attend.

### GEORGE WOODS MARRIED

George A. Woods, formerly of burlesque, but this season with Gus Hills' "Mutt and Jeff" show, was married to Mildred Aulby of the same company, at Altoona, March 10, when the show was playing that city. Miss Aulby's home is in Indianapolis.

### CASPER AND FRANKS BOOKED

Emil Casper and Myrtle Franks will open in vaudeville May 2, the Monday after their show, Dave Marion's "Big Show," closes. They will play the Keith time, opening in Baltimore.

### WILLIAMS GETS "MUTT & JEFF" CO.

Sim Williams has taken over one of the "Mutt and Jeff" shows for next season from Gus Hill. Grif Williams will handle the show for him.

## WHEEL SHOWS TO CARRY OWN ORCHESTRA

### STAGE CREWS ALSO WITH SHOWS

At a special meeting of the board of directors of the Columbia Amusement Company, held on Thursday, it was decided that all shows on that circuit would carry their own orchestras and stage crews, and that commencing next season there is to be no more house crews back stage, nor house orchestras.

It is claimed that the shows will get better results in carrying orchestras, managers claiming that with present conditions it is Tuesday or Wednesday before the house orchestra has the music down right so that the numbers get the proper results. Then again the visiting show's musical director will often hand in music that is in such bad shape that it is hardly possible to read. By carrying its own orchestra this will be avoided, it is claimed; even should the music be in bad shape, the men will know it by heart and will be able to play it anyway, but it will be seen that the music is always right. Also the music will be played on the opening performance as good as on the last day.

It was learned from another source that the "yellow card" system now carried out by the stage hands has become unbearable to owners of shows for extra stage hands. It is said that the "yellow card" system has cost the shows on the circuit over \$100,000 this season. Often shows have been compelled to put on extra stage hands, it is claimed, when it was not necessary.

One manager is quoted as saying that a house crew of seven men and three with the show is enough to handle the biggest show in burlesque.

The following telegram was sent to house owners on the Columbia Circuit Thursday: April 7th, 1921.

The Columbia Amusement Company has adopted a new policy for next season. Each show will carry its own orchestra and stage crew complete. This arrangement will necessarily eliminate the house orchestra and stage crew and will insure you a better opening performance and incidentally increase your gross business.

SAM O. SCRIBNER.

A meeting of the American Burlesque Circuit the same day resulted in the issuing of the same kind of an order. The only difference is that the shows on the Columbia Circuit will carry an orchestra of eight pieces and the shows on the American Circuit will carry an orchestra of seven musicians.

When asked by the CLIPPER representative General Manager Scribner stated that they would employ union men as well as any suitable person, but the new order was for the betterment of both the shows and the houses.

It is understood, however, that there will be one man back stage who would understand the switchboard to remain permanently at each house.

### GILBERT TO PLAY IN STOCK

Billy Gilbert, featured comedian with Sim Williams' "Girls From Joyland," will play a few weeks in stock for B. F. Kahn at his Union Square Theatre, opening June 20.

### BURTON CARR CLOSES

CINCINNATI, O., April 9.—Burton Carr closed with the "Broadway Bells" here, today, refusing to accept a cut in salary. He will open in stock at the Gayety, Philadelphia, Monday.

## LEW KELLY SHOW AT THE COLUMBIA SCORES A SMASHING HIT

The Lew Kelly Show with an excellent cast, starring Lew Kelly, who is genuinely amusing, is at the Columbia this week, with a lot of new material. "Professor Dope," as Kelly is known, stands out in this line of comedy, and a good thing about Kelly, he always comes along with a new line of "dope" stuff that he never fails to score with and he repeats his success of former years. He does not become tiresome; on the contrary, it's a delight to watch him.

Kelly has a new man to burlesque with him this season in Alex Saunders, who portrays a Hebrew comedy character, away from anyone we have seen so far at this house. He is a short, well built man who wears clothes that make the part look funny, his only make-up being a small mustache. His dialect is amusing and natural for the type. He can sing and dance. Saunders is a valuable man, a new face in burlesque and a funny type of Hebrew comedian.

Arthur Putnam is doing a comedy role, a sort of a "legit" part, using no wig and very little make-up. He works with Kelly in nearly every scene, practically doing straight to him, at the same time getting laughs in here and there.

Joe Holland, a bright looking chap, tall and slender and a fine talker is the straight man. He is a natty dresser, sings well and has a fine stage presence.

After a season with one of the Broadway shows Lucille Manion has returned, although suffering with voice trouble, which handicapped her somewhat. She is still what we would consider one of the best "straight" women in burlesque. She can "feed," and does it so easy and is so natural in her work. She does not appear after the opening bit again until the third scene. Miss Manion still retains her wonderful personality and wore handsome gowns.

A real dancing and singing soubrette is Kathleen Oden, a mite of a young person very charming and attractive. She delivered numbers exceptionally well and put them over with a "punch." Miss Oden did well in selecting her wardrobe and the dresses she wears are pretty and new.

Dolly Barringer, a little bobbed haired brunette, shares the soubrette honors with Miss Oden. Miss Barringer has a good voice and put her songs over in fine shape. She also dances prettily. Her dresses are neat, and worth looking at.

Margaret Haven is the ingenue. She handled herself very well Monday afternoon, getting her numbers over with ease. Miss Haven displayed gowns that were pleasing to the eye.

After a fine opening the "stolen wife" bit was given by Saunders, Putnam, Holland and Miss Manion, which proved amusing. The "cave man love" scene went over nicely as it was done by Putnam, Holland and the Misses Oden and Haven.

Kelly was given a big reception on his entrance, coming on with his rooster, Roger, under his arm and he rewarded the audience for their reception with a fine line of "dope" talk.

Miss Barringer, as a wail in boy's clothes offered a singing specialty of one song most successfully. She sang with plenty of feeling and was called upon to sing an encore.

Kelly, Putnam and Miss Haven followed in a good laughing scene that went over. Holland and Oden offered a corking good singing and talking act that was sprinkled with fine comedy and finished with a neat dance. It is an entertaining and pleasing act.

Kelly and Miss Manion were funny in a scene that was worked up to a fine comedy point.

Kelly, Putnam, Holland and the Misses Manion and Oden followed in another comedy scene that more than pleased. The "card game" between Kelly and Putnam won laughter.

The "gambling" bit changed around, instead of using numbers on the board they were attached to ten young ladies, was offered in one by Saunders and the girls, who opened with a song. They then went into the bit assisted by Holland and Putnam.

Hill's Society Circus closed the first part, giving us something away from the usual run. Hill uses five ponies, several dogs, a monkey and a donkey.

Saunders and Miss Manion put over a talking specialty for plenty of laughs shortly after the opening of the second part.

Kelly and Putnam then offered another good comedy "dope" scene about his fly trap.

Miss Manion offered a specialty of two recitations very well. Her elocution was excellent and her endeavors were appreciated by those out front.

Miss Oden in a toe dancing specialty won favor. She danced gracefully and her offering was applauded generously.

The Lew Kelly Show has plenty of good, wholesome laughs, pretty melodies, original methods and a well balanced cast.

SID.





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#### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of New York Clipper, published weekly at New York, N. Y., for April 1, 1921.  
State of New York, } ss.  
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Walter Vaughan, who having been duly sworn according to the law, deposes and says that he is the Editor of the New York Clipper, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Clipper Corporation, 1604 Broadway, New York City.

Editor: Walter Vaughan, 1604 Broadway, New York City.

Business Managers: None.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Clipper Corporation, 1604 Broadway, New York City.

Orland W. Vaughan, 1604 Broadway, New York City.

Frederick C. Muller, 1604 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are: (If there are none, so state): None.

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5. That the average number of copies

of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....(This information is required from daily publications only).

WALTER VAUGHAN, Editor.  
Sworn to and subscribed before me this 2nd day of April, 1921.

(Seal)

JOSEPH O'GARA,  
Commissioner of Deeds,  
City of New York Clerk No. 64.  
N. Y. Co. Register 22012.  
(My commission expires Nov. 22, 1922.)

#### WE'LL LET IT LAUGH

New York City, April 7, 1921.

Editor New York Clipper,  
Dear Sir:

After reading your review of my act, "A Holiday in Dixieland," signed "H. W. M.," I am forced to write you concerning same. You must have a personal dislike for the act, for I can't imagine how a real man with red blood flowing through his veins could write such stuff.

Did you notice that the costumes were span clean, did you notice our scenery being in perfect condition, did you pay attention to each number receiving as much applause as some of the acts got at the finish of their act, and last of all, did you notice that we stopped the show, not once but most every performance, including the roof which is supposed to be very hard for most acts to get any real applause.

You must be an inhabitant of the standard theatre in Philadelphia to know the kind of material they use there.

As Mr. Lubin is a man of brains, surely he would not waste electricity keeping our name in the lights in front of the American Theatre if the act was not a headline attraction.

Not only have we been a headliner for Mr. Loew's circuit, but a feature attraction for the Pantages circuit, the Junior Orpheum, and the Family United time for the past seven years, playing return engagements.

Why is it that you did not pick the act to pieces like you did other acts? Well, I will answer this question for you. You could find no fault with the act, so as I foresaid, you must have a personal dislike for the act and was not man enough to give it justice, took the dirtiest way out by saying untrue things about it. If you was a vaudeville manager or if your review would keep me from working, I would be worried, but as they have good reports on my act in both Keith and Loew offices, I will close, wishing you, a Merry Xmas and a Happy New Year.

Respectfully yours,

WILL MASTIN,

Mgr. "Holiday in Dixie Co."

P. S.—You published your little say and the whole theatrical world is snickering, why not publish this and let it laugh?

#### Answers to Queries

O. H.—"Sky Farm" was written by Edward E. Kidder.

J. J.—Joseph Jefferson was born in Philadelphia in 1829.

O. S.—Joseph Buckley handled Otis Skinner, season of 1902.

C. B.—Jones was one of the pitchers on the St. Louis team in 1900.

O. P.—Neil Bryant died in St. Mary's Hospital Brooklyn, March 6, 1902.

Rug.—Bob Fitzsimmons and Jack Dempsey fought at New Orleans January 14, 1891.

P. O. R.—H. H. Winchell was manager for Howard Hall on his tour in "The Man Who Dared."

Sulu—"The Sultan of Sulu" was written by George Ade. Gertrude Quinlan was in the original cast.

Coney—"The Old Mill" was patented February 11, 1891, and was built by the Aquarama Company.

Band.—Handel Phasey brought his Brit-

ish Guards Band to the Herald Square Theatre, New York.

M. L.—The Empire Students presented "Dorothea," "The String of Pearls" and "A Great Gun" that year.

P. R. O.—Billy Emerson died at Boston, Mass. He made three trips to Australia during his minstrel career.

Four.—The Orpheus Comedy Four included Charles A. Fig, William Hennen, George F. Ford and William Huffer.

B. O. B.—Etienne Girardot, Isabelle Urquhart and Edward Abeles appeared with William Collier in "The Diplomat."

Trio.—Charles Richman, Margaret Anglin and William Courtenay appeared in the cast of "The Twin Sister" at the Empire Theatre.

A. H. L.—Josie Zamora, one of the three Watson Sisters, was the wife of Juan De Zamora. She died at Washington, D. C., February 22, 1902.

Draw.—Henry Woodruff appeared in the support of Henrietta Crossman when she played "As You Like It" at the Republic Theatre, New York.

H. S.—"Her Lord and Master" was written by Martha Morton and played by Herbert Kelcey and Effie Shannon. Douglas Fairbanks was in the cast.

D. B.—Jobyna Howland played "Queen Flavia" in "Rupert of Hentzau" with James K. Hackett. She also appeared in "Miss Prinnt" and in "The Messenger Boy."

R. M.—The Lambs presented "Nazareth," a passion play, at their gambel, in the Garrick Theatre, New York, March 23, 1902. De Wolf Hopper was then the Shepherd.

Paris.—Paul S. Potter wrote "Notre Dame." The original cast included Hilda Spong, Howard Gould, J. H. Gilmour, Jameson Lee Finney and Margaret Illington.

O. K.—Grace George appeared in "Under Southern Skies," under management of William A. Brady. William Faversham starred in "A Royal Rival" under Charles Frohman's direction.

P. L.—The Eastern Circuit of Burlesque Theatres was incorporated February 18, 1902. Henry C. Jacobs, Charles H. Waldron, William S. Clark, Floyd Lauman and John G. Jermon were the directors.

M. A. R.—Robert Edeson appeared as a star in "Soldiers of Fortune," assisted by Guy Bates Post, Henry Harwood, Edwin Brandt, Ira A. Hards, Macey Harlam, Dorothy Donnelly, Gretchen Lyons and Wallace Eddinger.

Opera.—Fannie Rice played in "Nadja" at the Casino, New York. She also starred in "A Jelly Surprise" and "Nancy." In vaudeville she introduced a famous painting, with a recitation of a poem, also her "Talking Dolls" act.

#### TWENTY-FIVE YEARS AGO

Jessie Ollivier was singing for a Chicago phonograph record firm.

John J. Burke starred in "The Doctor." New plays were "Brother for Brother," "Home, Sweet Home."

Elinore Downing made her debut at Zanesville, Ohio.

Parsons' Theatre, Hartford, Ct., was opened.

Weber's "Olympia" company included Letta Meredith, Nettie Huffman, Leclair and Leslie, Catherine Rowe Palmer, Harry Hastings, Campbell and Caulfield, Delmar and Lee, Dot Davenport and John Cody.

"Fatima" was a feature in "Marguerite" at Hammerstein's Olympia, New York.

"My Little Circus Queen" was published by Jos. W. Stern and company.

Ida Fuller appeared at Koster and Bial's Music Hall, New York.

Chauncey Olcott appeared in "The Minstrel of Clare."

#### Rialto Rattles

##### IT'S A CINCH THAT

A lot of girls can "plug" a song who cannot plug a switchboard.

##### ISN'T IT FUNNY

That the agents think the actors are hams and the actors think the agents are 12-minute eggs!

##### ISN'T IT A PITY

That many comedians cannot eat their dinner at tables where they have lump sugar because it looks so much like dice!

##### WILL THE CENSORS MAKE

Chorus girls wear ear-muffs?  
Diving acts wear furs?  
Posing acts wear hoop skirts?  
Acrobatic acts wear bath robes?

##### HE HAS MANY FRIENDS

But someone in speaking of Tom Brown of the Brown Brothers now playing with Fred Stone in "Tip Top," said that he has a lot of brass and is nearly always blowing.

##### EXPRESSIVE NOT SHAKESPERIAN

Two chorus girls met on Broadway. One's underskirt was a couple of inches too low.

"Say, Mame," said the other, "haul up on your long line, your foliage border's hangin'."

##### AN EXTRA LAUGH

James Thornton, the monologist, recently appeared on a bill with a comedy act that did not get a laugh all week.

A published theatrical chart gave them credit for twenty-four laughs on Monday. "Twenty-four laughs," said James, "well that makes me laugh, so we'll give them twenty-five!"

##### DID YOU EVER NOTICE THAT

Your attempt to cross the street is always the signal for the traffic to start?

No matter what happens you never get more than half way across?

Conversation in the subway is very staccato and phrased according to the number of stops made between any two given points?

##### AT THE END OF THE HILL

Two motorists, a crowded street,  
A youth so fair, a maiden sweet,  
Eyes that in a side glance meet,—  
A mash!

Caution for the time forgotten,  
Warning cries too late to stop 'em,  
A mix-up with the others—at the bottom,—  
A smash!

##### ONE ON HIM

The late Nat C. Goodwin was walking down the Strand in London one day when a stranger accosted him and said, "Do you know where the post office is?"

"Yes," replied the comedian and walked down the street.

Later feeling sorry for the fellow Goodwin retraced his steps and meeting the man said, "Pardon me, did you wish to know where the post office is?"

"No," replied the fellow and walked up the street.

##### EVER HEAR OF THESE BEFORE?

"Which show did you catch?"

"We knocked 'em cold."

"They had to pull off the picture to let us do an encore."

"I couldn't been workin' only I told him it'd cost him five more."

"Me and the wife is goin' to Palm Beach for the summer."

"We just cancelled eight weeks, we needed a rest."

"We got an act that'd stop the show number two at the Palace."

"What do those ginks that write yuh up know about acts?"

"We're workin', ain't we?"

"We closed the show followin' Eva Tanguay and held 'em in."



# MELODY LANE

## WRITERS AND PUBLISHERS MEET IN HOPE OF AVOIDING BREAK

**Representatives of Composers' League Meet Music Men in  
Attorney's Office and Discuss Proposed Contract Sub-  
mitted to Publishers—Hope to Settle Difficulties**

In an effort to forestall an open break impending between the Composers and Lyric Writers' Protective League, as the recently formed song writers' organization is called, on one side, and the music publishers on the other, a meeting of representatives of the writers and music men was held on Monday afternoon in the office of Nathan Burkan, attorney for the writers' organization. Raymond Hubbell occupied the chair, and the following writers were present: William Jerome, George W. Meyer, Joe Young, Joe McCarthy, Edward Leslie and Archie Goettler. The music publishers present were Isidore Witmark, Jay Witmark and E. C. Mills of the Music Publishers' Protective Association. Mr. Mills attended in a personal capacity and not as the representative of the Publishers' Association, of which he is chairman of the executive board.

The main difference between the writers and the music publishers is over a proposed contract which the writers' organization submitted to the music men through the Protective Association some time ago, and which the writers wish adopted for general use in their dealings with the publishers in connection with the publication of their compositions.

The proposed contract submitted last January to the music men through the Publishers' Protective Association contained a number of clauses to which the music men objected, and in an endeavor to arrive at a compromise document which would suit both sides, a number of meetings have been held, but up to the present nothing definite in the way of the preparation of an acceptable standard contract has been accomplished.

A number of the music men are outspoken in condemnation of anything in the way of a standard contract, stating that the right to bargain would thereby be removed, and this in itself would deprive them of a valuable business asset. In addition to this they state the contract itself makes such demands that the elimination of 80 per cent of them would be necessary before the instrument would become equitable. Despite this, a number of the big music publishers have been seriously studying the document, and E. C. Mills, representing them, has been in consultation with representatives of the writers' organization, and has been working upon a proposed contract which would be acceptable to both sides.

The time occupied by this is said to have made a number of the writers think that the music men had determined to refuse to recognize the organization, and an open break was declared to be close at hand when the meeting of Monday was called. Although nothing definite in the way of the contract was accomplished at the

meeting, the feeling at the close is said to have been far more pleasant than when the meeting was called, and the actual matter of the drawing up and acceptance of a contract is to be acted upon at a meeting of the music men to be held in the near future.

The contract submitted by the writers' league includes many clauses which it is believed will occasion long discussion before a compromise can be effected. Among these are the clause whereby the copyright of a composition is to be the property of the writer and is not to be transferred to the publisher, as is done at present. The clause in the proposed contract provides for the copyright law protection given by the Government to be owned by the writer, with the publisher holding it in trust.

The writers' organization submitted two contracts, one for popular numbers and another for the standard or operatic numbers. There is not a standard royalty rate provided for in the instrument, but the contract is to contain a minimum rate below which the writer cannot go. There is no top royalty figure, but the writer is left with an opportunity to bargain with the publisher and get as high a rate as the two parties may agree upon.

Mechanical reproduction royalties both from phonograph and roll companies are to be divided upon a 50 per cent basis between publishers and writers. At present the division of this royalty varies according to contracts given by the various publishers. Some of the houses at present give 50 per cent, while others pay 25 per cent or less. This matter has in the past been the result of individual bargaining between the parties to the contract.

Another clause, which is an important one, is to the effect that no person's name is to be allowed on the title page of a number or to share in the royalties unless he did actual work in the writing of the song. Cases have been known where, for various reasons, the names of persons who had no actual part in the composition of a number have appeared on the title page and have shared in the royalty as well.

Another clause is to the effect that no professional manager, or any one connected with the publisher's establishment, can share in the royalties accruing from the sale of a number unless he had an actual part in the writing of the song. Cases, according to the writers, have been known where some member of the publishing firm or one of its employees have shared in the royalties on account of being in the position to promise some special work in the connection with the exploiting of a song or other matter. This clause, according to the writers, has been included in the contract to remedy the evil.

### FRAMING AN ACT

Sunday night at the Sam H. Harris Theatre, L. Wolfe Gilbert appeared, sang several numbers, including "My Budding Rose," and for a finish introduced his new song "Down Yonder." After singing two choruses, Frisco, the famous jazz genius, stepped on the stage and proceeded to dance and do a double act with Gilbert to the tune of "Down Yonder." This all seemed impromptu and ad lib, but to the audience it looked very much framed, as if it had been rehearsed, and the jazz composer and jazz artist were trying out something for vaudeville.

The song scored a big hit.

### TO BUY STEPHEN FOSTER HOME

LOUISVILLE, Ky.—John Golden, author of "Lightnin'," has arranged for a special matinee of his play at Macauley's theatre, with Milton Nobles in the lead as the opening move of a drive for \$100,000 to purchase "The Old Kentucky Home" at Bardstown.

"Federal Hill" is the name of the spot on which the home stands and in which Stephen Foster wrote the famous "My Ole Kentucky Home."

It is expected that the gross receipts of the performance will total \$10,000, many of the boxes and most of the orchestra having been sold at auction.

### SOCIETY DIVIDING MONEY

The Society of Composers, Authors and Publishers has finally decided upon a plan for the division of the money collected for the performing rights royalties from theatres, cafes, restaurants, dance halls and other resorts where copyrighted music is performed for a profit.

The society has in its treasury over \$225,000 collected during the past seven years. Of this amount, but \$25,000 is to be divided at this time, the remainder being kept on hand as a war fund in case it should be needed.

The moneys collected will in future be divided quarterly among the members and will, it is believed, amount to a large sum within the next few years.

The basis upon which the money is to be divided is as follows: The organization is divided into two sections, the writers composing one and the publishers the other. The money is to be divided equally between the two sections and is then to be divided among the individual members according to a classification agreed upon. The publishers are divided into six classes according to size and importance of their respective catalogs. The writers are also divided into the same number of classes and these are to determine the amount of money to be received by each.

### McHUGH WITH JACK MILLS

Jimmie McHugh, one of the best known music men in the country has signed with Jack Mills, Inc., to become professional manager and began his work with the Mills company on Monday.

McHugh has been connected with a number of the local music publishing houses. For sometime he was connected with the Fred Fisher house and left that position to become professional manager for George Friedman, Inc., with whom he has been connected since the formation of that company.

### COAST MUSIC MEN ORGANIZE

SAN FRANCISCO, April 4.—The Music Trades Association was organized here, on March 15, and nearly two hundred music dealers from all parts of the state were in attendance. George R. Huges was elected president, and the following officers were elected: First Vice President, Byron Maury; second vice president, Shirley Walker; directors, George Q. Chase, R. A. Wise, F. A. Levy, Irving C. Franklin, H. C. Johnston and B. Goldsmith.

### "NEW" IDEA CAUSES DIVORCE

CHICAGO, April 2.—A divorce was granted to Bertram Shapleigh, composer, from Mabelle V. Carpenter Shapleigh, of New York City, today. Shapleigh, who has been living here for the past year, claimed that his wife had become a believer in "new woman" ideas, and did not believe in husband and wife living together.

### TWO ROSE SONGS SCORE

Leo Feist, Inc., has two successful "Rose" songs running simultaneously. They are "Nobody's Rose," by Leo Wood, Martin Fried and John White, and "Vamping Rose," Bert Hanlon, Ben Ryan, Violinsky and Ira Schuster are responsible for the "Vamping" number.

### MINNIE BLAUMAN RETURNS

Minnie Blauman, who resigned from the Irving Berlin professional staff several months ago to marry, is again in the Berlin offices. Her stay, however, is to be but a short one, she having returned only to help out for a week or two.

### KORNHEISER ON WAY TO COAST

Philip Kornheiser, professional manager of the Leo Feist, Inc., music house, is on his way to California, making a stop at the principal cities enroute where the Feist branches are located. He will return the latter part of the month.

### Q. R. S. SUED FOR \$50,000

The Q. R. S. Company, music-roll manufacturer, has been made co-defendant in a suit started by Patrick H. Roche, ex-Assemblyman and former owner of the Hotel Rossmore, for remuneration he alleged was promised him for services rendered in getting it to purchase the property at 135th street, where its new factory now stands. Albert N. Page, secretary-treasurer of the Q. R. S. Company, the A. N. P. Realty Company, of which Page is the president, and Edgar S. Appleby, from whom the property was purchased, were made co-defendants.

The first step in the legal battle was won by Roche when the defendants and Lee S. Roberts, the vice-president of the Q. R. S. Company, were examined last week by Myer Nussbaum, Roche's attorney, by order of the Appellate Division of the Supreme Court. Their examination before trial of the action was ordered recently by Justice Gavegan of the Supreme Court, but was appealed by the defendant, the appeal being denied.

"Paddy" Roche, as the former Assemblyman is known by practically every actor on Broadway, alleged in his complaint that he was not paid the promised remuneration for securing the Q. R. S. Company to purchase Appleby's property on 134th and 135th streets, where the music-roll company has since built a factory.

### PRICE QUESTION STILL BOTHERS

Music men, both publishers and retailers, are still badly bothered by the price question for popular songs. The music business is admittedly still in the throes of a business slump and many of the publishers place the blame on the price at which the popular numbers are being sold.

Up to twelve or fifteen months ago popular music was retailed at ten cents per copy and in those days a vast amount of music was sold. Then came the price jump which on account of the buying rush affected the sales of songs not a bit. This was followed by the reconstruction period and the slump in sales followed shortly afterward. Publishers are frank in stating that the popular tunes are sold to-day at a price which is in excess of their actual value, but no solution seems in sight.

The retailers insist on charging from thirty to thirty-five cents per copy and any suggestion of a reduction is not looked upon with favor. During this time the buying public are waiting the reduction in price which is being made in connection with almost all other lines of merchandise, and the publisher and retailer alike are suffering the consequences.

### LEADER WRITES HIT SONG

Max Fisher, who with his orchestra, is appearing at the Ziegfeld Roof, is a songwriter and composer of ability and is responsible for "Just Keep a Thought for Me," the new Remick number released last week.

The song has started out strong in the Remick professional department and is looked upon as a coming hit.

### JEROME GOING WITH HARMS

William Jerome, the song writer, is to join the writing staff of the Harms company. Terms have been agreed upon and the signing of the contract will doubtless take place within the next day or two.

### SILVER GOING TO EUROPE

Max Silver, manager of the Chas. K. Harris house, is going to Europe early next month on a combined business and pleasure trip.

### BEN BORNSTEIN IN WEST

Ben Bornstein, of the Harry Von Tilzer Music Co., left on Tuesday for a ten days' Western trip.



Stanley Jessop has joined "Two Little Girls in Blue."

Sam Levy is still dancing and tumbling on the Loew circuit.

Great Lester, the Ventriloquist, sails for England on April 15.

Beulah Pearl opened on the Loew time at Knoxville this week.

Jess Willingham is a recent acquisition to the cast of "Aileen."

Bert Levy, the San Francisco agent, was in New York last week.

Louise and Mitchell will sail for Europe in May to visit their folks.

Ina Clifford, novelty singer, is a recent acquisition to the Orange Grove.

Jovita has joined Charanoff's Gypsies, and opens with the act this week.

Hill and Palmer broke in their new act by Billy Cain, out of town, last week.

Harry Armand has been signed for "Take It From Me" by Leslie Moros Co.

Mrs. Henry B. Harris is negotiating for the English rights to "The Broken Wing."

Moore and Shay opened in "Be Cautious, Girls," at Keith's, Jersey City, last week.

Dallas Welford has been engaged for "The Last Waltz," the new Strauss operetta.

Morrison and Van played Brooklyn last week for their first Eastern showing in six years.

The Clemens Brothers arrived in town recently to arrange for their next season's bookings.

Corrine Arbuckle is having a new act written which she will produce in the near future.

Rae Stockdale, who has been in vaudeville, is now posing for a number of New York artists.

The Arras Sisters just finished 40 weeks over the Keith time and arrived in New York this week.

Happy Mack, song writer, will be seen in the cast of D. W. Griffith's film, "Dream Street."

Milton Sylvia, juvenile, was booked by Harry Walker for the Orange Grove Revue last week.

Florence Belmont opens on the Sun time in Buffalo next June. Eddie Fredriks arranged the booking.

Harry Rose has been signed for the new George White "Scandals" show, which goes into rehearsal in two weeks.

Judson Cole opens for a tour of the Pantages circuit at Des Moines, Iowa, April 30, booked by Ed. Riley.

Jene Turner will do a new double with George Brummell, opening next week in "The Swede and the Newsie."

O. K. Liegel, the silent comedian, who has just finished 12 weeks over the Sun time, has just arrived in town.

Mr. and Mrs. Arthur Chatterdon are the proud parents of a baby daughter, born on March 3 in Bridgeport, Conn.

Edna Grenville has been placed by Virginia Carr of the Lillian Bradley office, with Beth Stone, and opens shortly.

Lillian McNeill and "Shadow" played the New Amsterdam Theatre last Sunday night for the Keith booking offices.

Dan Sherman has closed his vaudeville season and will look after the farm at Davenport Center during the Summer.

## ABOUT YOU! AND YOU!! AND YOU!!!

Harry Garland left town last week to open on the Delmar time; direction of Arthur Pierce of the Lew Golder office.

Blue Cloud, an Indian singer, was placed recently by Harry Walker for one of Walter Hutchinson's acts in vaudeville.

Skeet Gallagher, formerly Gallagher and Martin in vaudeville, has been placed by Leslie Morosco with "Up in the Clouds."

Raymond Wylie, has completed a tour of the Orpheum circuit and is now in New York, preparing to open on the Keith time.

Beatrice Lee, classic dancer, has been booked by Harry Walker for an indefinite engagement at the Martinique, Atlantic City.

Dave Fox, formerly Fox and Ward, is breaking in a new act on the Loew time this week, with Raymond Walker at the piano.

Robbins and Browne open at the United States Theatre, Hoboken, on Thursday in a new act entitled, "Why Girls Come Back."

Vally Rand and her Jazz band will play upstate for several weeks before returning to New York; booked by the McClellan Agency.

Handy and his Memphis Blues Band are being routed over the Gus Sun time by Eddie Fredriks and will open shortly at Toledo.

Phoebe Whiteside, of Berk and Whiteside, is ill in a hospital. Their appearance at Keith's Boro Park was cancelled because of this.

"Les Aristocrats" arrived in town this week from Charlestown after finishing a route on the Sun time; direction of Eddie Fredriks.

Harry Lamb, top tenor, formerly with the Boston Grand Opera Co., joined the Bowman Brothers' minstrels at Pittsburgh this week.

Lucretia Klocker left for the West this week and will open on the W. V. M. A. time at Brantford next week with Detroit to follow.

Joe Shea has discontinued the Sunday concerts at the Star and the Gayety in Brooklyn and the Holyoke Theatre, Holyoke, Mass.

Lillie Bennett, the mimic, has retired from vaudeville and is now resting at her home prior to opening in musical comedy next season.

Frank Lawlor, Marie Wells and John Philbrick have been signed for the new Adelaide and Hughes' show which is now in rehearsal.

Regie Alexander has been placed by Harry Walker with Rath and Garron's "The Little Devil" company, which is playing in vaudeville.

Eva Le Gallienne is to have the leading woman's part in the Theatre Guild's production of Molnar's "Liliom" at the Garlick on April 20.

Tate and Carlton, Hilda Le Roy, Al Ely and Ada Armstrong played the Stadium, Brooklyn, booked by Harry Walker, last week.

Harry and Nita Rose are now playing the Sablowsky and McGuirk time in and around Philadelphia with "A Versatile Vaudeville Medley."

Jean Barrios, who has been in the West for some time, made his first New York appearance in a long while, at the Harlem Opera House this week.

Ethel Levey was out of the bill at the Hamilton Theatre last Thursday night, due to a cold. Pearl Regay and Clara Howard filled in for her.

Evelyn Gosnell has purchased the William Parkinson place at Plandome. It is one of the show places of that section and overlooks Manhasset Bay.

James Gleason will play the leading role in the John Hunter Booth comedy, "Like a King," which is to be produced by Adolph Klauber in the Fall.

Dore Davidson, of "Rollo's Wild Oats," is planning to give readings of his play, "The Judgment of King Solomon," at various summer resorts, this summer.

Margaret Anglin was bruised as the result of a fall from a chariot, while appearing in "Iphigenia in Aulis" last week, but was able to continue working.

Laurette Taylor missed her first performance in "Peg O' My Heart," through illness last Wednesday, when she could not do the matinee due to laryngitis.

Dina and Loehr and Ralph Coleman have been engaged by Earl Lindsay for a summer run at Atlantic City, opening April 16; direction of Harry Walker.

Gaby Fleury, who was formerly with the "Magic Melody," and who has recently been in stock at St. Louis, is in New York and will be seen shortly in a production.

Arthur Lyons has reopened his offices, now at the Romax Building, and is again booking acts for the Loew, Fox and Pantages circuits, in addition to productions.

Ralph Coleman, formerly with "Four Jacks and a Queen," will open shortly in a new revue at the Kenmore, in Atlantic City; he is under the direction of Harry Walker.

The wife of Jack La Vier, now playing the Orpheum Circuit, presented him with an eight-pound baby girl on April 5. The baby is a great grand-daughter of Phil Paulcraft.

Ralph Morgan has been engaged for a role in "The Poppy God," the play by Leon Gordon, Leroy Clemens and Thomas Grant Springer which the Selwyns will produce this summer.

Rund and Constance will shortly be seen in a new double act in vaudeville. Miss Constance was formerly of Constance and Fraser and Marva Rund was until recently with Mme. Doree.

Mike Donlin, onetime outfielder for the Giants, has been added to the cast of "Smooth as Silk" which opened at the Frazee Theatre on Monday with Willard Mack in the stellar role.

Helen Rintelen Halpren, of the "Lady Billy" company played selections from Brahms, Debussy, Schumann, Chopin, and Liszt, at a piano recital in the Adele Margulies Studio on Sunday.

Isabelle Mohr, of Mohr and Mason, has received a season's contract to play ingenue prima donna parts with Charles B. Maddock for next season; Harry Walker transacted the deal.

The Tripoli Trio have been routed over the Loew New England time, opening at Holyoke April 14, with Springfield, Providence, Fall River and Boston to follow before coming into New York.

Sanford Wolfers will sever connections with the B. S. Moss press department, as assistant to Harry Mandel, on April 15, to go into the waist business with the Rolnick Brothers of Baltimore.

Hill and Palmer are playing some time through New York state, opening the last half of this week. Upon their return to New York, they will play the Proctor houses; direction of Frank Evans.

Jean Wells, who until recently has been a member of the Pershing Stock Co. at St. Louis, is now in New York arranging a new double act in which she will appear in vaudeville with a male partner.

Leonard King, formerly of the Avon Comedy Four's act, "The New Teacher," who has been in the West for nine months, arrived in town last week from Cincinnati; he will do a new single.

The El Bart Brothers, who are now known as the Vanderbilts, were among those who appeared at the benefit performance for the Irish relief fund at the Metropolitan Opera House, on Sunday, March 27.

Kenneth Douglas will replace Dudley Diggs in the cast of "Mr. Pim Passes By," when that piece goes to Henry Miller's Theatre next week. Mr. Diggs will have a role in "Liliom," the new production now in rehearsal.

Newport and Stirk, who are playing Mt. Vernon and Greenpoint this week, will play around New York until the middle of June and then go to their home in Kansas City for a summer vacation; they open in Chicago, September 6.

Betty de Sales, who has been appearing for the past seven months as prima donna with Jimmie Hodges' western company of "All Aboard For Cuba," closed with that show last week and at present is vacationing in the metropolis.

Johnny Hasner and Violet Witt, who have been working out of Chicago, arrived in New York last week and are having a new act written for them by James Madison. They will open on the Loew time on May 18.

Elizabeth Kennedy and Milton Bearle, the "kid" performers under the direction of Max Hayes, who are doing an act written by Howard J. Green and Milton Hockey, opened a tour of the Keith circuit at the Regent Theatre on Monday, April 11.

Estelle Winwood has been engaged by the Selwyns to play in the "Circle," the new work by Somerset Maugham, which they are going to produce. Miss Winwood will be a member of an all-star cast, among whom are Mrs. Leslie Carter and John Drew.

Richard Sterling has succeeded Gregory Kelly as William Parker in "Dulcy," which is playing an engagement at the Cort Theatre, Chicago. Mr. Kelly will manage and act in an Indianapolis stock company with Miss Ruth Gordon, who is known in private life as Mrs. Kelly.

Sophie Tucker and Her Five Kings of Syncopation, Sam Ash, Fred Hillebrand, Lora Hoffman, Walter Brower, Sammy White, Cortez and Peggy, Grace, Berkes Milo, Bert Earle, Hattie Althoff and Sister, and Qualters, Mignon, Bard and Pearl, were on the bill at the Century Theatre Sunday night last.

Martha Wood has been placed with "June Love" by Leslie Morosco; other bookings of Morosco include Milano, Weiss and Rhones with "Up in the Clouds," James Billings, Bill Davidson and Clarence Nordstrom with "June Love," Henrietta Lee with the new Adelaide and Hughes' show, and Aileen Poe with "Quality Street."

Florence Moore, Nora Bayes, Barney Bernard, George Le Maire, Will Morrissey, Johnny Hines, Franklin Charles & Co., Midgie Miller, Avey & O'Neill, Al Fields & Co., Tappan & Armstrong, Harry Lee, Amoros & Jeanette, Hughie Clark, Bobby Henshaw, Cortez & Peggy, Betty Brown, Dorothy Leech, June Caprice, Jean White, and Bee Palmer, appeared at the Eltinge Theatre concert last Sunday night.



**Nestle In Your Daddy's Arms**  
A LULLABY FOX TROT

By **LOU HERSCHER**  
and **JOE BURKE**

CHORUS

Come and nestle in your daddy's lov ing arms, — On my shoul-der let me hold your  
lov ing charms, When you go a-way for e ven just a day, Your dad dy  
miss-es all your love and all your kiss-es; Show your pretty dimples, let me see you smile, —  
Make your daddy hap-py all the while, — Because you know I'm awf-fy lonesome when I'm by my  
own-some, Come and nestle in your daddy's arms arms.

Nestle In Your Daddy's Arms. 2

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THE QUICK  
**NESTLE**

Single, Male or Female Version

2  
**FEIS**  
**HIT**

"You can't go wrong  
with any 'Feist' Song"

A ROLLYING WALTZ SON

**PEGGY O'**

A Spring Tonic For That Act

By HARRY PEASE, ED NELSON and GILBERT DODGE

**MON HOMME**

Europe's Biggest Dance Sensation

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SONG  
NEIL

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**MON HOMME**  
America's Biggest Dance Sensation



Peggy O'Neil

HARRY PEASE ED & NELSON  
and GILBERT DODGE

Tempo di Valse



VOICE



Peggy O'Neil is a girl who could steal an y heart, an y  
Ev'ry thing's planned for a wed-ding so grand, In the spring I will



where, an y time, — And I'll put you wise how you'll re cog  
bring her the ring, — Then some-where in town we'll both set tle

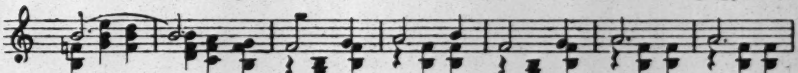


nize This won der ful girl of mine —  
down, And all through the day I'll sing —

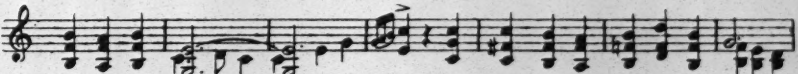
CHORUS



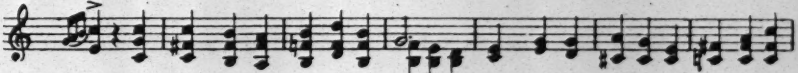
If her eyes are blue as skies, That's Peg gy O'



Neil, — If she's smil ing all the while That's



Peg gy O' Neil, — 'If she walks like a sly lit tle rogue,



If she talks with a cute lit-tle brogue, Sweet per-son al i ty, full of ras-



cal i ty, That's Peg gy O' Neil

Neil

This composition may also  
be had for your Talking  
Machine or Player Piano

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**CHORUS GIRL'S FRIEND FOUND**

Boston, April 9.—Lieutenant Joseph J. Lynam, the naval paymaster who disappeared three weeks ago and was later charged with the embezzlement of \$25,000, was brought here today from Montreal, and held in \$25,000 bonds for the Grand Jury by a Federal commissioner.

Lynam told the Federal officers that he was not guilty of embezzlement, but that his pocket had been picked of \$13,954 of government funds on a train between Washington and Boston. He said he had received the money to bring to Boston, and when he arrived here on March 17, and discovered his loss he became frightened and went to Nashua, N. H., by automobile, and took a train from here to Montreal, where he was penniless and half-starved.

During the search for Lynam, naval officials here said that he made a great splurge on Boston's "Great White Way" with a chorus girl from the "Apple Blossoms" company, named Margaret Lyons, during the show's stay here. Lynam was frequently seen in the company of Miss Lyons attending church with her almost every Sunday. He seemed very much attached to her, taking her on an automobile to Providence when the show moved from Boston because she was not feeling well.

The chorus girl is said to have been unaware of any irregularities in Lynam's accounts, and of the fact that he had a wife and two children in Newport, Rhode Island.

**MOVIES FOR CHURCH-GOERS**

MIDDLETOWN, N. Y., April 7.—Motion pictures with special music are to be shown here beginning next Sunday in the Christ Universalist Church, as a medium of religious education.

**AD LETTER WRITER ARRESTED**

MONTREAL, April 11.—Philip Hazza, manager of the Amalgamated Exhibitors' Circuit Company, Ltd., 12 Mayor street, was arrested, last week, accused of sending to moving picture theatre owners and managers threatening letters that turned out to be a systematic advertising scheme. Managers throughout Montreal and the entire province were the recipients of the letters.

There were four letters in all sent out. The first one was a "black hand" letter, threatening the recipients to come across with a new scenario, and adorned with the sign of a black hand. The second letter pictured a heart pierced by a dagger and the third was a threat to blow up the addressed theatre, and the fourth and final one threatened destruction to the theatre managers if they did not book the picture entitled "The Vanishing Trail."

Hazza stated that he was the wrong man to arrest, but was charged with the crime of threatening the peace and lives of the various theatre men.

**TO MARK ACTRESS'S GRAVE**

The Actors' Equity Association has started the raising of a fund for the purpose of marking the spot where Elizabeth Arnold Poe, an actress of long ago, and who gave to the world America's greatest poet, was buried in St. John's Churchyard, Richmond, Va.

**AISTON RELEASES ANOTHER STOCK**

"A Little Girl in a Big City" has been released by Arthur C. Aiston for stock and repertoire. He has arranged for it with Frank Gazzolo at the Victoria and Imperial, Chicago, and is in negotiation with a dozen companies for summer tours.

**OUTDOOR GRAND OPERA**

CINCINNATI, April 11.—Grand opera on a par with the best in the country has been offered to Cincinnati through the collaboration of the educational and musical forces of the city. The season will open on June 26 at the opera pavilion in the city-owned Zoological Park with "Aida." This will be followed with "Faust," "Romeo and Juliet," "Carmen," "Pagliacci," "Cavalleria," "Othello," "Gioconda," "Lohengrin," "Martha," "The Barber of Seville," "Don Pasquale," "Rigoletto," "Traviata," "Hansel and Gretel," "Trovatore," "Tales of Hoffman" and "Lucia."

Ralph Lyford, the musical director, who conducts opera classes at the Cincinnati Conservatory of Music, will fill the minor roles with music students of Cincinnati. All the principal roles, however, will be sung by professionals of established reputations.

**CHANGES IN "MR. PIM"**

Several changes in the cast will take place when the Theatre Guild production, "Mr. Pim Passes By," will move from the Garrick to the Henry Miller Theatre next week. Kenneth Douglas will appear as George Marden, Herbert Yost as Mr. Pim, and Miss Katherine Stewart as Lady Marden. Miss Laura Hope Crews, Miss Phyllis Povah, Leonard Mudie and Miss Peggy Harvey will remain in the original cast. Those who have been withdrawn will take parts in the new Guild production to be presented at the Garrick April 20. With Joseph Schilkraut, who will star in "Lilium," will be Eva Le Gallienne.

**"LISTEN LESTER" CLOSES**

"Listen Lester," John Cort's musical comedy, closed last week at South Bend, Ind.

**STAGE WOMEN RAISE \$16,000**

The Stage Women's War Relief drive in New York theatres, on Saturday night, netted \$16,000; and the entertainments for wounded soldiers which the fund had provided are now assured of continuation. The committee obtained permission for the drive through the efforts of Marc Klaw, president of the Producing Managers' Association. At the Klaw Theatre, where the largest collection was made, the audience contributed \$1,600. Among those who took part in the drive were Rachel Crothers, Mrs. Chauncey Olcott, Doris Keane, Laurette Taylor, Madge Kennedy, Marie Dressler, Mary Kirkpatrick, Frances Starr, Francine Larrimore, Effie Ellsler, Florence Nash, and Minnie Dupree; Leo Ditrichstein, Lew Fields, Frank Craven, Arthur Byron, Grant Mitchell, Roland Young, Hale Hamilton, Frank Bacon, Cosmo Hamilton.

**"MIXED MARRIAGE" TO RUN**

"Mixed Marriage" has set in for an extended run of matinees at the Punch and Judy Theatre. Following its success several months ago several leading producers, offered to take it over but were unable to effect any agreement.

The piece was brought here by Barry Macollum, a friend of St. John Ervine, the author, and all efforts to place it with a Broadway producer failed. Augustus Duncan undertook its production at the Bramhall on December 14 and since then it has had an almost uninterrupted run of matinees at several theatres.

**DALEY TO PRODUCE**

Jack Daley, of the team of Daley and Berlew, is contemplating going in the producing end of the business next season. He has already lined up a number of acts with this end in view.

## READ THESE WIRES FROM AL JOLSON AND EDDIE CANTOR, THEN SEND YOURS FOR "DOWN YONDER," WOLFE GILBERT'S BIG SONG HIT

Received at 54 West 45th Street, New York (Always Open)  
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Wolfe Gilbert,  
165 West 47th St., N. Y. C.  
"Down Yonder" tremendous hit, even bigger than Robert  
E. Lee.

EDDIE CANTOR.

Received at 54 West 45th Street, New York (Always Open)  
B192NY LE 47 Blue

Tulsa, Okla., 135P., Apl. 5, 1921

Wolfe Gilbert,  
165 West 47th St., New York.  
Congratulations on your new hit, "Down Yonder." It looks  
to me as if this song will bring you out of the wilderness. It  
is as big a hit for me as Swanee. Need I say More. Believe  
me it's another Robert E. Lee. Good Luck. Your pal,  
AL JOLSON.

# L. WOLFE GILBERT MUSIC CORPORATION

165 WEST 47TH STREET, NEW YORK

# UNUSUAL DUO

## SENSATIONAL AND PHENOMENAL SKATERS

Week of April 11—B. F. KEITH, WASHINGTON  
Week of April 18—B. F. KEITH, ROYAL

Direction of  
FRANK EVANS



## B. F. KEITH VAUD. EX.

## NEW YORK CITY

Palace—Anderson & Yvel—Weaver & Weaver—Ryan & Bronson—Ford Sisters—Talia—Van & Corbett—Sallie Fisher & Co.  
 Riverside—Marletta's—Manikins—Bartram & Saxton—Higgins & Bates—Toney & Norman—Bronson & Baldwin—Santos & Hayes Revue—Texas & Walker.

Colonial—Daley & Berlew—Mattylee Lippard—May Wirth & Co.—Brown & O'Donnell—Jim McWilliams—Maria Lo.

Alhambra—Evans & Perez—Kane & Herman—Tom & Kitty O'Meara—Will Oakland—Dale & Bruch—Ethel Levey.

Royal—Bernard & Garry—Sylvia Clark—Ernest Evans & Co.—Kearse & Williams—Julius Tannen—McIntosh & Maids.

Hamilton—Carl Emmy's Pets—Jack Joyce—Beatrice Morgan & Co.—Tempest & Sunshine—Dolly Kay—Frisco & Co.

Jefferson—Lohse & Sterling—Bert Levy—Glenn & Jenkins—Pearl Regay & Band—Rae Eleanor Ball—Joe Howard's Revue—Van Cleve & Pete.

Broadway—Feggy Carhart—Indoor Sports—Morris & Campbell—Burke & Whiteside—D. D. H.—Whiting & Burt—The Casting Campbells.

Regent—(First Half)—Thames Bros.—Marcelle Fallett—Emma Haig & Co. (Second Half)—Mellon & Renn—Carlyle Blackwell—Jack Osterman.

Coliseum—(First Half)—Carlyle Blackwell—Mellon & Renn—Jack Osterman—Wm. Rock & Girls. (Second Half)—Marcelle Fallett—Nat Nazarro Jr. & Band.

Fordham—(First Half)—Dave Harris—Bostock's Riding School. (Second Half)—Louise & Mitchell—Jean Granes—Harry Breen—Emma Haig & Co.

51st St.—Chas. Withers & Co.—Rudy Norton & Co.—Ethel Clifton & Co.—Edwin George—Mack & James—Reynolds Trio.

Brooklyn, N. Y.  
 Orpheum—Mang & Snyder—Walsh & Edwards—Whipple Houston Co.—Billy Glason—Tom Wise Co.—Vernon Stiles—Billy Kent Co.—Belle Baker—Galletti & Kohn.

Bushwick—The Rials—Wolfard & Stevens—Sully & Houghton—Norton & Melotte—Flashes Revue—Maybelle Sherman—Elsa Ryan Co.—Joe Cook—Alexander Bros. & Evelyn.

Flatbush—Robby Gordone—Kelly & Pollock—Kitty Gordon & Co.—Jack Wilson & Co.

Boro Park—(First Half)—Louise & Mitchell—Jean Granes—Harry Breen—Nat Nazarro Jr. & Band. (Second Half)—Dave Harris—Bostock's Riding School.

Baltimore  
 Maryland—Pearson Newport & Pearson—McFarlane Sisters—Demarest & Collette—Geo. Rose—Hershel Henlere—Julian Eltinge—Van & Emerson.

Boston  
 Keith's—Dotson—Duffy & Mann—Georgia Campbell—Frank Gaby—Watson Sisters—Dainty Marie.

Shea's—Palo & Palet—Dooley & Story—Bushman & Bayne—Juliet.

Buffalo  
 Hippodrome—Lorimer Hudson & Co.—Zardo—Donald Kerr & Co.—Hall & Shapiro—Kitty Doner & Co.—Gallagher & Rolley—Ruth Royce—Ja Da Trio—De Koch Trio.

Cincinnati  
 Keith's—Selbini & Grovini—Elkins, Fay & Elkins—McWaters & Tyson—Lyndell & Macy—Sybil Vane—Mason Keeler & Co.—Pistol & Johnson—Mukdoon, Franklin & Rose.

Columbus  
 Keith's—Galletti's Monkeys—Arthur Whitelaw—Wilton Sisters—Solly Ward & Co.—Innis Bros.—Lambert & Ball—LaFrance Bros.

Dayton  
 Keith's—Adroit Bros.—Ethel McDonough—Plicer & Douglas—Leo Corrallo—Bell, Genevieve & Walter.

Elie  
 Colonial—Ahearn & Pederson—Marie Gasper—Masters & Kraft.

Grand Rapids  
 Empress—Henry B. Toomer & Co.—Will J. Ward & Girls—Hedley Trio.

Hamilton, Canada  
 Lyric—Rialto's Look—Swor & Westbrook—Mary Haynes—Linn & Howland—Four Aces.

Johnstown-Pittsburgh  
 Majestic—Sheridan Square—Madeline & Paula Miller—Porter J. White & Co.—Nevins & Mack.

Indianapolis  
 Keith's—Ladora & Beekman—The Brittons—Anderson & Burt—Big City Four—Frank Dobson & Co.—Bob Hall—Bud Snyder & Co.

Lowell  
 Keith's—Commodore Tom—Bob & Peggy Valentine—Three Chums—Rolls & Royce—Jean Adair & Co.—Eddie Ross—Donald Sisters.

Louisville  
 Mary Anderson—Homer Romaine—Dennis Sisters—Hymack—Whitefield & Ireland—Under the Apple Tree—Fenton & Fields—The Duttons.

Montreal  
 Princess—Ben Smith—Marshall Montgomery—Hughes & Debrow—Doree's Operaglogue—Fern & Marie—Quixey Four.

Ottawa  
 Dominion—Three Belmonts—Mela Sisters—Resista—Toto—Patricola & Delroy—Geo. & Mae Lefevre.

Philadelphia  
 Keith's—Tighe & Leedom—Kajiyama—Val & Ernie Stanton—Margaret Padula—Lucas & Inez—Clinton Sisters—Ona Munson & Co.—Dorothy Jardon—The Leightons.

# VAUDEVILLE BILLS

## For Next Week

## PORTLAND

Keith's—Bo Peep & Horner—Harry & Kitty Kelly—William Ebs—Rome & Gaut—Melody Garden—Gordon & Ford.

## PITTSBURGH-JOHNSTOWN

Sheridan Square and Majestic—Murdock & Kennedy—Dunbar's Old Time Darkies.

## PITTSBURGH

Davis—Bellies Duo—Cooper & Lacy—J. Rosamond Johnson & Co.—Ford & Cunningham—Jack Conway & Co.—Emma Trentini—Kranz & White.

## PATERTON

Majestic—(First Half)—Two Rozellas. (Last Half)—Edwards Trio—Billy Kelly & Co.

## QUEBEC

Auditorium—Archie Onri.

## ROCHESTER

Temple—Royal Gascoignes—L. & B. Dreyer—Claudia Coleman—Wright & Dietrich—Reck & Rector—Ciccolini—J. & M. Harkens—John B. Hymer & Co.

## SYRACUSE

Keith's—Lucy Gillette—Russell & Davitt—Mr. & Mrs. Jas. Barry—Fred Lindsey & Co.—Dugan & Raymond—Marmelin Sisters & Schooler—Lillian Shaw—Craig Campbell—Raymond Fagan & Co.—Jack Inglis.

## TOLEDO

Keith's—Frank Wilson—Hobson & Beatty—Van Hoven—Buzell & Parker—Creole Fashion Plate—Aleen Bronson—Ames & Winthrop—Wilbur & Adams.

## TORONTO

Shea's—Samoyoa—Vinnie Daly—Davis & Darnell—Lovenberg Sisters & Neary—Lee Children—Miller & Mack.

## WASHINGTON

Keith's—Three Jordan Girls—Vincent O'Donnell—Fink's Mules—Claudius & Scarlet—Valerie Bergere Co.

## YOUNGSTOWN

Hipp—Lady Alice's Pets—Furman & Nash—"Flirtation"—Fallon & Shirley—Eddie Leonard & Co.—Walters & Walters—Osborne Trio.

## ORPHEUM CIRCUIT

## CHICAGO

Majestic—Wm. & Gordon Dooley—La Bilbainita—De Wolf Girls—Mel Klee—Frank Wilcox & Co.—Margaret Young—Ruth Howell Duo—Dave Roth.

Palace—Courtney Sisters & Band—The Canisins—Mang & Snyder—Kennedy & Hollis—Long Tack Sam & Co.—Belle Montrose—Johnson, Baker & Johnson—Bigelow & Clinton.

Salt Lake—Wm. Seabury & Co.—Barr Twins—Blinore & Williams—McCormick & Irving—O'Donnell & Blair—Kalls & Brilliant—Chas. Henry's Pets—Herbert Brooks—Paul Levan & Miller.

Orpheum—Singer's Midgits—Hugh Herbert & Co.—Healy & Cross—Oakes & De Lour—Sidney Grant.

## DENVER

Orpheum—Albertina Rasch & Co.—"Moonlight"—Bessie Browning—Emerson & Baldwin—Roy Conlin—Alfred Latell & Co.—Page & Green.

## DES MOINES

Orpheum—Bubbles—Senator F. Murphy—Foley & La Tour—McLallen & Carson—Burke & Betty—Miniature Revue—Hungarian Rhapsody—Carl McCullough.

Edmonton and Calgary.  
 Orpheum—Winton Bros.—Newell & Most—The Langdons—Hibbitt & Malle—Irene Franklin—Geo. Yeoman—El Rey Sisters.

## KANSAS CITY

Orpheum—Tusciano Bros.—Vokes & Don—Janet of France—Claude & Fannie Usher—Flo & Ollie Walters—Bradley & Ardine—Trixie Friganza—Ce Dora.

## LOS ANGELES

Orpheum—Alice Lloyd—Bobby O'Neil & Co.—Bert & B. Wheeler—Cressy & Dayne—Ash & Hyams—Oscar Mirano Trio—Paul Nolan & Co.—Arman Kadis & Co.

## LINCOLN

Orpheum—John Burke—Harry Kahne—Grey & Old Rose—Flo Lewis & Co.—Rice & Newton—Flying Mayors.

## MILWAUKEE

Majestic—Henry Santry & Bd.—Shella Terry & Co.—Harry & Anna Seymour—Mrs. Gene Hughes & Co.—George Austin Moore—Jean Boydell—Sealo—Lord & Fuller.

Palace—Bert Baker & Co.—Adams & Griffith—McKay & Ardine—Anger & Packer—Ed & Mack Williams—Princeton & Watson—Monroe & Bus.

## MINNEAPOLIS

Orpheum—June Eldridge—Frances Kennedy—Sampson & Douglas—Kirksmith Sisters—Joe Laurie—Herbert's Dogs—Peggy Bremen & Co.—Frances Pritchard.

## MEMPHIS

Orpheum—Leichtner Sisters & Alex.—Anna Chandler—Joe Towle—Jack La Vier—De Haven & Nice—Davis & Pelle—Once a Thief.

## NEW ORLEANS

Orpheum—Emily Ann Wellmann—Grace De Mar—Four Casting Lamsy—Willie Hale & Bro.—Dewey & Rogers.

## OAKLAND

Orpheum—Four Fords Revue—Tom Smith & Co.—Jas. C. Morton & Co.—Bert Melrose—Delmore & Kolb—Edith Clifford—Murray Girls.

## OMAHA

Orpheum—Whifrid Du Bois—Rose Clare—For Pitt's Sake—Moody & Duncan—Stuart & Barnes—A Trip to Hitland—Hampton & Blake—Delmore & Lee.

## PORTLAND

Orpheum—Blossom Seely & Co.—Lola Adler & Co.—Four Gossips—Prosper & Moret—Ned Norworth & Co.—Larry Comer—Selbini & Nagel.

## SALT LAKE CITY

Orpheum—Valeska Suratt & Co.—Fradkin & Jean Tell—Finn & Sawyer—Chas. Irwin—The Nagys—Alfred Farrell & Co.—Hall & Guilda.

## ST. LOUIS

Rialto—Owen McGivney—Billy Montgomery & Allen—Claude Golden—Hackett & Delmar—Green & Dean—Dancing Kennedys.

Orpheum—Clark & Arcaro—Al & Fannie Stedman—Wm. Mandell & Co.—Harry Holman & Co.—Patricola—Clayton & Lennie—An Artistic Treat.

## SAN FRANCISCO

Orpheum—Alan Brooks & Co.—McConnell Sisters—Ben Harney—Billy Beard—Sylvester Family—Williams & Pierce—Cummins & White—Franklyn Ardell & Co.

## SIOUX CITY

Orpheum—Tozart—Reck & Stillwell—Elizabeth Brice & Co.—J. C. Nugent—Ramsdells & Dayo—Valentine & Bell—Dora Hilton—Golden Troupe.

## ST. PAUL

Orpheum—On Fifth Avenue—Conroy & Howard—Donovan & Leisce—Mr. & Mrs. G. Wilde—Gordon's Circus—Sig. Friscoe—Norton & Nicholson.

Sacramento and Fresno.  
 Orpheum—Williams & Wolfus—Harriet Remple & Co.—Holmes & La Vere—Margaret & Alvarez—Moss & Frye—Everest's Circus—Sheridan & Otto.

## SEATTLE

Orpheum—Geo. Jessel's Revue—Ed. & B. Conrad—Grant Gardner—Dunham & Williams—Bronson & Edwards—Daisy Nellis—Samson & Della.

## VANCOUVER

Orpheum—Buddie Walton—The Fall of Eve—The Militaires—Ducos Bros.—Frank De Voe—Joe Browning.

## WINNIPEG

Orpheum—Sultan—Davis Saperstein—Morton & Glass—Rae Samuels—Gygi & Vadie—Lew Dockstadter—Curzon Sisters.

## F. F. PROCTOR CIRCUIT

## Week of April 11

## NEW YORK CITY

Fifth Ave. (First Half)—Avey & O'Neil—Joe Fenton Co.—Yvette & Co.—Leavere & Collins—Stella Mayhew. (Second Half)—Princess Radjah—Walter Fisher Co.—Clara Howard—Joe Darcey—Dewitt Young & Sisters—Handers & Billis.

23d St. (First Half)—Ungaro Romany—Muller & Stanley—La Toy's Models—Douglas Family—Grace Nelson—Mrs. Wellington's Surprise—Nelson & Barry Boys. (Second Half)—Johnny Dove—Vine & Temple.

125th St. (First Half)—His Royal Highness—Clara Howard—Burke & Burke—Dewitt Young & Sisters—Dunham & O'Malley—Canary Opera. (Second Half)—Grace Nelson—Cello—Jay Velle & Girls—Cook & Sylvia—Indoor Sports.

58th St. (First Half)—Clown Seal—Henry & Moore—Dave Harris—Menke Sisters—Dunbar & Turner—Kearne & Rooney—Filla Family. (Second Half)—Adams & Gehrue—Elsie LaBergere Co.—O'Connor & Nickell—Blison City Four—Peggy Carhart.

Yonkers.  
 (First Half)—Bison City Four—Peggy Carhart—O'Connor & Nickell—Elsie Labertee—Phina & Co.—Three Andre Girls. (Second Half)—Clown Seal—Bobby McLean Co.—Henry & Moore—Dave Harris—Dunbar & Turner—Miller & Carman.

MT. VERNON.  
 (First Half)—Indoor Sports—Martha Pryor Co.—Seven Honey Boys—Ziegler Sisters Co.—Millard & Marlin. (Second Half)—Newhoff & Phelps—Ford Sisters—Ben Beyer.

ALBANY.  
 (First Half)—Bert Wheeler Co.—Frozini—Dugan & Raymond—Hughes & Nerritt—Ernest Evans Co. (Second Half)—The Seabacks—Hunter, Randall & Sen.—Rose & Moon—Lyda Barry—Lane & Moran—Ye Song Shop.

ELIZABETH.  
 (First Half)—Kale & Indetta—Joe Armstrong—Billy Gaston Co.—Clayton & Edwards—Bobby McLean Co. (Second Half)—Maud Ryan—Hall & Coburn—Two Rozellas—Ziegler Sisters.

NEWARK.  
 Galletti & Kohn—Nash O'Donnell—Nat Nazarro & Co.—Kitty Gordon & Wilson—Russell & Mack—Great Lester.

PORTCHESTER.  
 (First Half)—Mason & Shaw—LaMert Bros.—Harry L. Mason—Frawley & Louise—Mutt & Jeff. (Second Half)—Les Kellors—Nibs & Nobs—Morley & Sisters.

SCHENECTADY.  
 (First Half)—The Gells—Rolls & Royce—Wm. Hallen Co.—Morgan & Binder—Dillon Parker Co. (Second Half)—Four Ortons—Clinton & Rooney—Tennessee Ten.

TROY.  
 (First Half)—The Seabacks—Eckhoff & Gordon—Clinton & Rooney—Tennessee Ten—Lady Tsen—Mel—Rose & Moon. (Second Half)—Chas. Ledger—Ernest Evans Co.—Hughes & Nerritt—Morgan & Binder—The Gells.

## B. F. KEITH VAUD. EX.

## Week of April 11

## ALBANY

(First Half)—Mabel Fonda Trio—Taylor, Howard & Them—Stevens & Hollister—Four Harmony Kings—Cheer Up. (Second Half)—Paul Brady—Kaufman & Lillian—Two Little Pals—Sharkey, Roth & Witt—Lloyd Nevada Co.

## AUBURN

(First Half)—Norris Animals—Barker & Dunn—The Love Bugs—Wm. Hallen—Four Ortons. (Second Half)—Herskind—Marlow & Thurston—Taxie—Creedon & Davis—Long Tack Sam.

## BOSTON

Scollay Square—Zarrell Bros.—Rudell Dunigan—Nolan Leary Co.—LaFrance & Kennedy—Kiretta's Bears.

Washington Street—Peggy Brooks—Taiton Talk—A Log—Wayatt's Scotch Lads—Shriner & Fitzsimmons—Pederson Bros.

Boston—Frank Baron—Harry & Kitty Kelly—Burt & Rosedale—Roberts & Boyne—Derkin's Animals.

National (First Half)—The Ray-O-Lite—Angle Cappel—Bonner & Powers—Grace Wallace & Boys. (Second Half)—Lawton—Lee—Lawrence—Gene Metcalf—Ryder & Meehan.

## BINGHAMTON

(First Half)—Monroe & Grant—Jack McAuliffe—Margie—Alice Manning—Hilda's Boudoir—Bernard & Townes—Stanley & Elva. (Second Half)—Bert Wheeler Co.—Hansam & Wilson—Maid to Love.

## BROOKTON

(First Half)—Sankurs Sylvers—Lew & P. Muddock—Mack & Stanton—Princeton Five. (Second Half)—Ryan & Ryan—Lehr & Belle—Lyndell & Gibson—Ballot Trio.

## BANGOR

(First Half)—Evelyn Delyons—Geo. F. Hall—Inez Hanley—Howard & Fields—Darby & Brown—Tiek Tock Revue. (Second Half)—The Ray-O-Lite—Lucy Bruch—Four Organdie Girls—Gallagher & Foley—Rome & Wager—Josie Heather—The Kervilles.

## CAMBRIDGE

(First Half)—Will & Mae Lavar—Hobby Folson—Britt & Nace—Harry Cooper—Creole Cocktail. (Second Half)—Bo Peep & Jack Horner—Boyle & Bennett—Betty Donn & Co.—James Cullen—Harry Lemore.

## CHESTER

(First Half)—Margot & Francols—Catts Bros.—Profferting—McGrath & Deeds—At the Party. (Second Half)—John S. Blundy Sisters—Wilson & Kelly—Fixing the Furnace—Lyons & Yosco—Gautier's Toy Shop.

## CLARKSBURG

(First Half)—The Espinosas—Clifton & Kramer—Mann Trio—Three Weber Girls. (Second Half)—Flying Henrys—Harry & Grace Elsworth—Bert Leighton—Rathborne Four.

## CORTLAND

Wolford & Stevens—Jack McAuliffe—Fisher & Gilmore.

## CANTON

Barbete—Elkins, Fay & Elkins—Stone & Hayes—Lee & Cranston—Mary Haynes—Eight Blue Devils.

## EASTON

(First Half)—Paul Brady—Kaufman & Lillian—Two Little Pals—Sharkey, Roth & Witt—Lloyd Nevada Co.—Mabel Fonda Trio. (Second Half)—Taylor, Howard & Them—Stevens & Hollister—Four Harmony Kings—Cheer Up.

## ELMIRA

(First Half)—Cross & Santoro—Mildred Parker—Fisher & Gilmore—Arthur Miller & Gila. (Second Half)—Stanley & Olsen—Alice Manning—Bernard & Townes—Hilda's Boudoir.

## FITCHBURG

(First Half)—Alice DeGormao—Boyle & Bennett—McCool & Gliden—Frank Bush—Melody Garden. (Second Half)—Howard & Schott—Frank Farroh—Tom Wise Co.—Plantadool Walton—Ernie & Ernie.

## GLEN FALLS

(Last Half)—Rolls & Royce—Eckhoff & Gordon—Dugan & Raymond—Brooks & Powers—Werner Amoros Trio.

## GENEVA

(First Half)—Adams & Bennett—Woodford & Stevens—Grace & Howard. (Second Half)—Max Holden—Arthur Miller's Girls.

## GLOVERSVILLE

(First Half)—Max Holden—Fagana—Song Shop—Howard & Sadler—Lane & Moran—Hill & Ackerman. (Second Half)—Adams & Barnett—Dillon & Parker.

## HAZELTON

(First Half)—Arthur Barrett—Barry & Whiteledge—Barron & Edwards—Gilfoyle & Lange. (Second Half)—Jane & Miller—Violet & Carlson.

## HAVERHILL

(First Half)—Bo Peep & J. Horner—Jennings & Durman—Renée Robert Revue—Fred Lewis & Casting Campbells. (Second Half)—Mellon & Renn—Mack & James—Chris Richards—Toy Ling Foo.

(Continued on page 23)

VAUDEVILLE ARTISTS—MY NEW OFFICES ARE OPEN AND I AM NOW AT YOUR SERVICE

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America's Most Progressive Manager  
 Romax Building, 34 West 47th Street

Among Those Whom We Thank Most of All for Things They Have Done in Helping Us,  
**THE RIALTO VERSATILE FIVE**

In the Past and Present, on Our Journey to Success, Are—Pearl Regay, Rosalie Stewart, Jenny Wagner and Francis R. King—our boosters.

Address Correspondence  
 Care J. KENNETH Sisson  
 Keith's Theatre, Philadelphia,  
 Week of April 11

**Brooks**  
 THEATRICAL COSTUMERS  
**Leading Makers of Stage Attire For Men and Women**  
 We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.  
 147 W. 40th St., New York



## ABOUT YOU! AND YOU!! AND YOU!!!

Charles Maddox is laid up at his home with a heavy cold.

Jack Shea has moved from the Sheedy office to 505 Putnam building.

Mercedes has been booked solid on Amalgamated time by Jack Linder.

Art Dingras has just come from San Francisco to book acts for the West.

The Flying LaPears will join the Sells-Floto Circus at the Chicago opening.

Redferne Mellinshead, the tenor, is on a recital tour through New York State.

Charles Bernhaupt returns to Europe this week to reopen offices in Brussels.

Vokes and his dog Don are going to London on May 29 for a six months' stay.

Al. Myer and Lee Herrick will put on a revue at the Hotel Prince, Arverne, L. I.

Emanuel Morris, formerly musical director for road shows, has become a concert manager.

Berger and Bloom, a new blackface comedy team, is under the direction of Harry A. Romm.

James Madison has written a new act with a special drop for Drisko and Earl, who will use it next season.

James Rennie has been engaged by Edward Small to play leads opposite Hope Hampton in her new piece.

"General Pisano on the Italian Front," the scenic act, will sail for England soon. They are waiting for their contract.

Mr. and Mrs. William Morris sail from London on April 23 on the Aquitania. They will arrive here on the thirtieth.

Oscar Shaw has been engaged to play an important part in Erlanger's "Two Little Girls in Blue," a new musical comedy.

Harry B. Watson, who was at the Winter Garden a week ago Saturday, is now playing the F. F. Proctor's theatres.

The Sherman and De Forrest family ended their season at Newburg Saturday and retired to Sherman Lake for the summer.

Miss Pauline MacLean and I. Clark Lilly are back with their company, the MacLean Players, at Music Hall, Akron, Ohio.

James Madison has written new acts for Howard and Norwood, now with Sam Howe's show, and for Cunningham and Bennet.

Louise and Mitchell, the Belgian acrobats, will sail for their home in Belgium the latter part of May to visit their family.

Helen Miller opened on the Amalgamated time at the Cross Keys, Philadelphia, last week, booked by Harry A. Romm.

Doll Farlardeau, the old maid clown, is filling a three weeks' engagement in New York State on the Walter Plimmer circuit.

Montague Love made his first appearance in vaudeville at B. F. Keith's Riverside at the Monday matinee benefit for the N. V. A.

Irene and Burness Hart, lately with William Rock's "Silks and Satins," and now in vaudeville, are to appear in the new Berlin show.

Blanche Douglas has become a member of the Alcazar Stock Company of San Francisco, making her initial appearance in "Clarence."

Jessamine Newcombe, who closed her engagement last Saturday with "Scandal," will be seen in "Blue Eyes," playing at the Shubert Theatre.

George W. Winniett is back at his desk after an absence of four weeks on account of an operation for the removal of catarracts from his eyes.

Tilden James has booked the Jeannette Sisters, Bigwood and Barnes, Goldie and Ward, and the White Way Trio for the Walton Roof, Philadelphia, next week.

Edmondson and Fernan opened last week in a new act that is to be billed as a "musical comedyish playlet." The act carries a special set and works in two.

Sam Morris, vaudeville author and stage producer, has signed to write eight burlesque shows for next season. Among them will be several for Hurtig & Seamon.

Billy O'Connor, the English card expert, sailed for England Saturday; The Great Felix, Frank Ducrot, Morris Bliss and several others interested in magic were at the pier to see him off.

Samuel Baerwitz, the booking agent, is at the Jewish Hospital, recovering from an operation. Not feeling well Wednesday, he visited his doctor, who advised immediate operation.

Reed and Clifton, after playing the matinee performance at Proctor's Fifty-eighth Street last Thursday, had to cancel for the balance of the last half, owing to Miss Clifton being stricken ill.

Miccha and La Deaux, Hilda Le Roy, Tess Grace, Janet Dunn, Gladys Jackson and Loretta Goodwin have been booked by Harry Walker and open at the Hotel Martingue at Atlantic City this week.

Bernard Sobel, a member of Earl Carroll's staff, has written a one-act play which will soon be produced. The play was written in collaboration with Carl Glick and treats of intimate and unconventional incidents in the life of the poet Byron.

Thomas Williams, manager of the Western Jimmie Hodges' "Pretty Baby" company, was among the first to remember that Jim Eviston's little daughter, Dorothy Jane, was celebrating the first anniversary of her birth last week, and immediately sent her a "Pretty Baby" ring.

A new program of dances has been arranged by Cissie Hayden, ballet mistress of the Hippodrome, in the Toyland scene of "Good Times." The principal dancers in this scene are Daisy Smyth, Miriam Miller, Helda Strauss, Elizabeth Coyle, Dorothy Gates, Anna Montova. The specialty dancers in the Valley of Dreams scene have been also equipped with a new program.

### EDDIE CLARK BACK IN VAUDE.

Eddie Clark, who has been absent from vaudeville during the past five years, and who has written several productions, returned to the two-a-day, on the Keith time, when he opened on Monday, April 11, at B. S. Moss' Coliseum. He is supported by a girl in his act.

### KANSAS BARS CLARA HAMON FILMS

TOPEKA, Kan., April 5.—The exhibiting of motion pictures showing Clara Smith Hamon has been prohibited in the State of Kansas by a resolution which has just been passed by the Kansas State Exhibitors' Association.

## VAUDEVILLE NEWS

### SUE AFTER V. M. P. A. DECISION

Jack Walsh and Vera Law, who in private life are husband and wife, have brought suit against Daniel Kussel, in the Municipal Court, for \$1,000 which they claim is due them for breach of contract. The two allege that Kussel let them out of an act known as "Welcome Home," without giving them a good reason for their discharge.

This complaint was made some time ago by Walsh and his wife to the V. M. P. A. After investigating the complaint, the V. M. P. A. council decided in favor of Kussel, who gave as a reason that the act couldn't get work, with Walsh and Miss Law in the cast, as they weren't capable.

Walsh and his partner were not content with the decision and filed their suit. The case came up before Judge Hoyer in the Municipal Court last week, with Messrs. Kendler and Goldstein, representing Kussel, present, prepared with witnesses for trial. Walsh and his wife had no witnesses, and were not prepared, with the result that the case has been put over until October.

### GRIFFO ARRESTED

Arthur Griffo, who, under the title "Young Griffo," was contender for the lightweight championship of the world, and also did an act in vaudeville, was arrested last week and arraigned before Magistrate Raphael Tobias on the charge of disorderly conduct.

The arrest of Griffo followed his being caught in the act of cutting a newspaper file in the library at Fifth avenue and Forty-second street.

Griffo pleaded guilty but said that he meant to do no wrong; Magistrate Tobias released him under suspended sentence.

### NEW ACT FOR DOROTHY CANARD

CHICAGO, Ill., April 11.—Dorothy Canard is having a new vaudeville offering arranged for her by Jack Burnett. The new act will contain singing and a comedy monologue. Miss Canard will open at one of the loop houses early in May.

### RADIO AT LOEW'S

SAN FRANCISCO, April 11.—Lester Fountain, former manager of the Casino, and now resident manager of the Loew Theatre, at Long Beach, has had a radio equipment installed and music from the Pedro harbor.

### GAVIGAN NOW AT HAMILTON

Thomas Gavigan, formerly assistant at the Capitol Theatre, is now assistant manager, at Keith's Hamilton Theatre, backstage. Gavigan succeeds Melvin, who went to Moss' Broadway.

### BOOKED ON ORPHEUM

CHICAGO, Ill., April 11.—Imhoff, Conn & Corrienne have been booked for a tour of the Orpheum, Jr., Circuit and will open week of April 18 at the Majestic Theatre, Springfield, Ill.

### ORPHEUM CLOSES ON APRIL 23

PATERSON, N. J., April 11.—The Orpheum, playing the Columbia Amusement Company's attraction, will close its season on April 23 with Jack Singer's Own Show.

### RODER ENGAGED BY SHUBERTS

Nilan Roder has been engaged by the Shuberts to act as general musical director for the production of "The Last Waltz," the Oscar Straus operetta.

### GREAT LESTER SAILS FRIDAY

The Great Lester will sail for England this week (April 15). He has contracted for several weeks' work, with option for more.

### FLORENCE WALTON RETURNS

CHICAGO, April 11.—Florence Walton, the dancer, is back in vaudeville, headlining at the Majestic Theatre here this week.

### ALBEE STARTS STOCK MONDAY

PROVIDENCE, April 11.—The E. F. Albee Theatre, of the Keith Circuit, will close its vaudeville season here on Saturday, April 16. The house will not be dark, but will not play vaudeville until September.

On Monday, April 18, the house will open with the Edward F. Albee Stock Company, which is now in its twenty-first year. The opening bill will be "Civilian Clothes."

The closing bill for the vaudeville season consists of Bushman and Bayne, the Watson Sisters, Duffy and Mann, D. D. H.?, Jim McWilliams, and Naida Norraine.

### HODGES SUBLETS OFFICE

Jimmie Hodges has sublet his office in the Astor Theatre Building to the Billy Smythe Music Publishing Company until September 1. Jim Eviston, manager of the Hodge attractions, will leave for Norfolk, Va., next week to exploit the personal appearance of Hodge in a twelve weeks' run of stock musical comedy at the Colonial Theatre of that city, opening April 25. Nib King is in charge of the Billy Smythe office, which firm is also represented in Chicago.

### ADELAIDE & HUGHES TO STAR

Adelaide and Hughes will star in "The Cameo Girl," a new musical fantasy in two acts and six scenes, which will open out of town on May 2. The book is by Neil Twomey, lyrics by Grant Clarke and Ballard MacDonald, and music by Bel Gallier and James Monaco. "The Cameo Girl" will come to New York after four weeks out of town. It is booked through A. L. Erlanger.

### ORTENSTEIN BUYS THEATRE

CHICAGO, Ill., April 11.—Harry M. Ortenstein, who with his associates operates the Twentieth Century Theatre under lease, has bought the property from Milton E. Falker for an indicated \$65,000 subject to \$18,000. The theatre is 70 x 181 and seats 1,000. The Greenbaum Sons Bank handled the transaction.

### GORDON STARTS "CLOWN NIGHTS"

Tommy Gordon, mascot of the N. V. A., inaugurated the first of a series of "Tommy Gordon Clown Nights," at the N. V. A. Clubhouse, on Tuesday evening, April 15. The first performance was called "Shadows." Gordon is to arrange a new "clown" performance every Tuesday evening at the club.

### MORT SINGER IN CHICAGO

CHICAGO, Ill., April 11.—Mort H. Singer, Orpheum executive, has been visiting Chicago for the past week, making his headquarters at the offices of the Orpheum Circuit in this city. He plans to leave for the east early next week.

### NAME CONFLICT SETTLED

The complaint of Lilly Leonora, made to the N. V. A., against Lilly Leonora, on account of the conflicting names, has been settled in favor of the plaintiff. The defendant will change her name.

### ORPHEUM LOWERS PRICES

MEMPHIS, Tenn., April 11.—Admission prices at the Orpheum Theatre, beginning today, are changed to the pre-war schedule. The top price is \$1.00, and the lowest priced seat 25 cents.

### DU BOIS ON ORPHEUM TIME

Wilfred Du Bois opened a tour of the Orpheum circuit on Sunday, April 10, in Kansas City. Du Bois has contracted for twenty-five weeks.

### 23D ST. TO CELEBRATE

Proctor's Twenty-third Street will celebrate its thirty-second anniversary on June 10. A gala bill is being arranged for the occasion.



## VAUDEVILLE BILLS

(Continued from Page 21)

### HOLYOKE.

(First Half)—Uyeda Bros.—Denny & Barry—Frank Mullano—Monarch Comedy Four—Elizabeth Solti Co. (Second Half)—Four Mortons—Jay Reagan Co.—Three Chums.

### HARRISBURG.

(First Half)—Thelma De Rona—Jones & Johnson—Stevens & Bordeaux—Merlin—J. C. Mack Co. (Second Half)—Eugene & Finney—Goldie & Thorne—Imes & Albertson—Eckert & Moore—J. C. Mack & Co.

### ITHACA.

Cross & Samtore—Mildred Parker—Grace & Howard—Margie.

### JAMESTOWN.

(First Half)—Billie Bowman—Cook & Oatman—James & B. Aiken. (Second Half)—Skating Hamiltons—Lee Hing Chin—Porter, White & Co.

### JERSEY CITY.

(First Half)—Ruth Robinson Co.—Keene & Williams—Leon Morris Co.—Maud Ryan—Dave Stamper Girls—Bender & Meehan. (Second Half)—Moller & Stanley—Latoy's Models—Burke & Burke—Smith & Revere—William Wilson Co.

### JOHNSTOWN-PITTSBURGH.

Ahearn & Peterson—Vernon—Wanzer & Palmer—Ella Bard Trio—Dawson Sisters Co.

### LEWISTON.

(Second Half)—Lucy & Bruch—Gallagher & Foley—Four Organdi Girls—Rome & Wager—The Kervilles. (Second Half)—Sankers & Sylvers—Angie Cappel—Grace Wallace Boys—Bonner Powers—Tick Tok Revue.

### LANCASTER.

Gibson & Price—Fargo & White—Pietro—Chas. McGood Co.

### LAWRENCE.

(First Half)—The Berkoffs—Ryan & Bronson—A. Robins—Vallot Trio. (Second Half)—Will & May Lavar—Stephens & Brunel—Princeton Five—C. & M. Dunbar—Casting Campbells.

### LYNN.

(First Half)—Harry Lamore—Jim Cullen—Mabel Tallafiero—Buckridge Casey. (Second Half)—Hoy Sisters—Nelson & Madison—McColl & Gilday—Dippy Diers & Bennet.

### MAINEPORT.

(First Half)—Flying Howards—Earle & Mullen—Wanda Ludlow Co.—Conn & Hart—Great Leon. (Second Half)—Espinosa—Clifton & Kramer—Mora & Reckless Duo.

### MANCHESTER.

(First Half)—Lawton—Stephens & Brunelle—Howard & Chase—Tim & Kitty O'Meara. (Second Half)—Commodore Tom—Ryan & Bronson—Melody Carole—The Berkoffs.

### MONTREAL.

Four Aces—Bolger Bros.—Elvira Sisters.

### NEW BEDFORD.

(First Half)—Stanley & Lee—Ryan & Ryan—Tom Wise Co.—Liddell & Gibson—Althea Lucas Co.—Perez Marguerite. (Second Half)—Lee & Paul Murdock—Mabel Tallafiero Co.—Britt & Nace—Creole Cocktail.

### NEWPORT.

(First Half)—Commodore Tom—Lehr Belle—Betty Conn Co.—Plantadosi Walton—Perez & Marguerite. (Second Half)—Stanley & Lee—Mack & Stanton—Buckridge Casey—Frank Bush—Althea Lucas & Co.

### OLEAN.

(First Half)—Skating Hamiltons—Lee Hing Chin—Porter White Co. (Second Half)—Billie Bowman—Cook & Oatman—James & B. Aiken.

### PITTSBURGH.

Royal Sidneys—Nat Burns—Lella Shaw Co.—Mary Maxfield—Fielding & Boomer—Loring & Lessig—Vic Plant Co.—Al & Emma Frabelle.

### PATERSON.

(First Half)—Tommy Dooley—Conley & Webb—Cotter & Bolden Trio—Ziras—Paul Decker Co. (Second Half)—Richard Keene—Trip & Sells—5 Nightingales—Darkell & Van Ze—Moll & Carr.

### PAWTUCKET.

(First Half)—Edwin George—Perron—Eising & Kelgard—Three Naces. (Second Half)—Jim & K. O'Meara—Arthur Lloyd—Dalton & Craig—Hanley & Howard.

### PITTSBURGH-JOHNSTOWN.

Lormer & Hudson—Graves & Desmond—Holden & Hand—Girl in the Frame—Peck & McIntyre.

### PHILADELPHIA.

Wm. Penn (First Half)—Boyd & King—Wilson & Kelly—Tony Grey & Co.—Lyons & Yosco. (Second Half)—Cait's Bros.—Profiteering—McGrath & Deeds—At the Party.

### KEYSTONE.

Pauletter & Ray—Sabbott & Brooks—Will Oakland—Reckless Eve.

### GIRARD.

(First Half)—Carl & Inez—2 Rizellas. (Second Half)—Dody & Burman.

### QUEBEC.

Herbert & Dare—Joe Delier—Geo. & May Laferte.

### READING.

(First Half)—Jennier Bros.—Simpson & Dean—Master Gabriel Co.—Vaughn Comfort—Schitt's Manikins. (Second Half)—Rekoma—Jones & Johnson—Drisko & Earl—Bensee & Baird—20th Century Revue.

### SHAMOKIN.

(First Half)—Seymour & Jeannette—Finks & Lloyd—Sully, Rogers & Sully. (Second Half)—Gibson & Price—Fargo & White—Chas. McGoods Co.

### SYRACUSE.

(First Half)—Herskind—Marlow & Thornton—Taxie—Hunter, Ramsdall & Sem.—Creedon & Davis—Lovett's Concentration. (Second Half)—Morse & Grant—Synco—Williams & West—Lovett's Concentration—Wm. Hallen—Norris Animals.

### SHENANDOAH.

(First Half)—Jane & Mikler—Violet Carlson—Al H. Wilson. (Second Half)—Arthur Barrat—

Barry & Whiteledge—Barron & Edwards—Gillfoyle & Lang.

### STEBENVILLE.

(First Half)—Elaine Sis. & Hurd—Will Mahoney—Century Girls. (Second Half)—Russ Leddy & Co.—Helene Coline—The Camerons.

### ST. JOHN.

(Second Half)—Geo. & R. Llewellyn—Geo. F. Hall—Howard & Fields—Darby & Brown—Evelyn Delyons Co.

### SALEM.

(First Half)—Mellon & Reun—Mack & James—Chris Richards—Toy Ling Foo. (Second Half)—Maxine Bros. & Bobby Jennings & Durman—Geo. Fredericks Co.—Fred Lewis—Rene Robert Revue.

### TORONTO.

Devoe & Statzer—Manning & Hall—Mlle. Rhea Co.—Frank & Clara Latour—Sensational Togo.

### UTICA.

(First Half)—Werner Amaro Trio—Basil Allen—Lyda Barry—Norwood & Hall—Brooks & Powers—Long Tack Sam. (Second Half)—Le Clair & Sampson—Barker & Dunn—Libby & Sparrow.

### WHEELING.

(First Half)—Kay & Ellmore—Harry & Cranston—Russ Leddy & Co.—Helene Coline—The Camerons. (Second Half)—Con & Hart—Elaine Sis. & Hurd—Will Mahoney—Century Girls.

### WOONSOCKET.

(First Half)—Hanley & Howard—Dalton & Craig—Arthur & Lloyd. (Second Half)—Three Macks—Eising & Kelgard—Edwin George—Perkins.

### YORK.

(First Half)—Rekoma—Goldie & Thorne—Drisko & Earl—Bensee & Baird—20th Century Revue. (Second Half)—Jennier Bros.—Simpson & Dean—Master Gabriel Co.—Vaughn Comfort—Schitt's Manikins.

## POLI CIRCUIT

### Week of April 11

#### BRIDGEPORT.

Gardner & Aubrey—University Trio—Sammy Lee Co.—Bernard & Scarth—Hanky Panky.

Plaza (First Half)—Dallas Walker—Jerome & France—Howe & Howe—Kiddies' Cabaret. (Second Half)—Rube Walman—Texas Duo—Mary & Al Royce—Jean Leighton's Revue.

#### HARTFORD.

Capitol (First Half)—Will & Blundy—Pollard Sis.—Who's My Wife—Foley & O'Neill—Breen Family. (Second Half)—Dallas Walker—Sandy Shaw—Carlyle Blackwell—Bernard & Scarth—Hanky Panky.

Palace (First Half)—Stewart & Mercer—Mario & Marie—Neville & Dano—Almont & Dumont—Princess Wah Letka—Fitzgerald & Carroll. (Second Half)—Geo. & L. Garden—Hibbert & Nugent—Bob & P. Valentine—Princess Wah Letka—Bally Hoo Trio—Mlle. Marguerite's Ponies.

Palace (First Half)—Robert & Robert—Mary & Al Royce—Bobby Connelly Co.—McFarland & Palace—Dummines. (Second Half)—Will & Blundy—Pollard Sis.—University Trio—Sammy Lee Co.—Coogan & Casey—Breen Family.

Bijou (First Half)—Texas Duo—Hibbert & Nugent—Bob & P. Valentine—Sandy Shaw—Jean Leighton's Revue. (Second Half)—Stewart & Mercer—Hagerty & Gordon—Gardner & Aubrey—Howe & Howe—Kiddies' Cabaret.

#### SPRINGFIELD.

Palace (First Half)—Rube Walman—Mitchell & Markham—Farrell Taylor Co.—Coogan & Casey—Olympia Desval Co. (Second Half)—Pedrick & Devere—Holliday & Burns—Musical Lunds—Cliff Nazarro & Girls—Who's My Wife.

#### SCRANTON.

Poli's (First Half)—Van & Emerson—Boudini & Bernard—Virginia Pearson & Sheldon Lewis—Lew Hawkins—Theo & Her Dandies. (Second Half)—Jean & Elsie—Fred Whitehouse—Bobby Bernard Co.—Col. Jack George Duo—Eva Shirley & Co.

#### WORCESTER.

Poli's (First Half)—Pedrick & Devere—Hagerty & Gordon—Carlyle Blackwell Co.—Cliff Nazarro Co.—Bally Hoo Trio. (Second Half)—Jerome & France—Mitchell & Markham—Howard & Gene Chase—McFarland & Palace—Olympia Desval Co.

#### WORCESTER.

(Full week)—Jimmy Hodges.

#### WILKES-BARRE.

Poli's (First Half)—Jean & Elsie—Fred Whitehouse—Bobby Bernard Co.—Col. Jack George Duo—Eva Shirley & Co. (Second Half)—Van & Emerson—Boudini & Bernard—Virginia Pearson & Sheldon Lewis—Lew Hawkins—Theo & Her Dandies.

#### WATERBURY.

Poli's (First Half)—Cleo & Lily Garden—Holliday & Burns—Musical Lunds—Ray & Emma Dean—Mlle. Marguerite's Ponies. (Second Half)—DeArmo—Mario & Marie—Bobby Connelly Co.—Foley & O'Neill—Farrell Taylor Co.

## PANTAGES CIRCUIT

### MINNEAPOLIS.

Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

### WINNIPEG.

Pantages—Mack & Williams—Cleveland & Dowry—Job Roberts—Posters Pierrots—Dobbs, Clark & Bare—Making Movies.

### REGINA & SASKATOON.

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

### EDMONTON.

Pantages—Ambler Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thornton Flynn & Co.—Dowling's Circus.

(Continued on Page 26)

## ORCHESTRA NEWS

### SYMPHONY PLAYER ARRESTED

BOSTON, April 10.—Nicholas Forlani, formerly a member of the Symphony orchestra, was arrested today in Cambridge on a charge of carrying a revolver without a permit. Forlani, prior to his arrest today, was out on \$5,000 bail charged with assault with intent to kill Patrolman L. Walter Reid, of the Black Bay police station.

### VIES WITH MATINEE IDOLS

Harold Levey, the 24-year-old composer of "Lady Billy," is providing quite a little competition to most of the so-called matinee idols. On the first night of the performance of the piece, Levey volunteered to conduct the orchestra. He had been wielding the baton ever since, and in consequence of his music-evoking manoeuvres has been the recipient of a score of mash notes.

### ORCHESTRA LEADER FOUND DEAD

William F. Nugent, orchestra leader of Loew's Broadway Theatre in Brooklyn, was found dead last Friday on the Flatbush avenue and Broadway station, of the Broadway elevated line. His presence on the station is unaccounted for, and his death is being investigated by the Brooklyn police.

### RIALTO FIVE MAKING RECORDS

The Rialto Versatile Five, now appearing with Pearl Regay at the big time houses, have been engaged to make a number of special phonograph records at the Jones Recording Laboratory in the month of June. Two of their own numbers, "Valse Pearl," and "Tomahawk," are among the songs accepted for reproduction. Their test records have proved satisfactory.

The members of the organization double on many instruments, but feature the saxophone, clarinet, trombone, piano and drums.

This band has been playing the Keith time since August, 1920.

### VINCENT LOPEZ AT HEALEY'S

Vincent Lopez and his jazz band, who are in the Rooney-Bent show, "Love Birds," will start an engagement at Healey's Golden Glades, next week, playing from one to four in the afternoons.

### BIG LEADERS AT ATLANTIC CITY

ATLANTIC CITY, April 11.—The orchestras here have started the summer season in full blast. Among the better known leaders are Jesse Gunther at the Breakers, Bob Lehman at the Steel Pier Dance Hall, Nick Nichols of the Garden Pier Orchestra, Bert Estlow of the Blackstone Cafe, and Charles Strickland of the Young's Million Dollar Pier Orchestra.

### FALLS ON PIANISTE FROM BOX

Marian Smith, a piano player, was injured last week at an affair at the Hotel Pennsylvania, when Harry O'Connell, fell out of a balcony box, on top of her. O'Connell was uninjured, but Miss Smith was treated for a sprained back. Miss Smith was playing in the orchestra at the dinner party of the Shipping Board.

### RODER TO DIRECT "LAST WALTZ"

Nilan Roder, the operatic conductor, whom Andreas Dippel brought to America, has been engaged by the Shuberts as general musical director of Oscar Straus' "The Last Waltz."

### JAZZ BAND AT LYCEUM

SAN FRANCISCO, April 11.—De Patti and his jazz band has been engaged to play at the New Lyceum Theatre, located in the Mission District.

### COLLETTI AT RIALTO

SAN FRANCISCO, April 11.—G. Colletti is the new musical director of the newly organized orchestra at the Rialto Theatre.

### GOLDMAN TO GIVE 42 CONCERTS

The Summer Concerts at the Columbia University given by Edwin Franko Goldman and his Concert Band, will begin on June 6, for a season of twelve weeks. There will be forty-two concerts on the Green at Columbia University, and in addition, fifteen concerts at the city parks and three in hospitals will be given.

Three soloists, Helen Stover, soprano; Frieda Klink, contralto, and Ernest S. Williams, cornetist, will alternate throughout the season.

Among the guest conductors who will appear will be Percy Grainger, who will conduct two of his own compositions. Four new works written by Mr. Goldman will have their first performance early in the season.

### VERSATILE FOUR IN LONDON

The Versatile Four, a well-known American novelty orchestra organization is now in London, where it is playing in the halls in addition to doing a large amount of society work. The orchestra is composed of A. A. Haston, C. W. Mills, A. Turk and G. L. Archer.

### EDDIE COOK SIGNS FOR CHICAGO

Eddie Cook, the saxophone player, now appearing in vaudeville with Yvette, has contracted to take and direct a ten-piece orchestra for the Rainbow Gardens, Chicago, this season. He and his orchestra will open May 15, and continue to play there until September.

### KAUPPER'S FOR SEASIDE

Jack Kaupper's "Down Home Dance Orchestra," composed of ten pieces, has been engaged for a summer run at the Hollywood Hotel, Seaside, Rockaway, opening on or about May 15.

### SPENCER CONDUCTS 120 PIECES

Herbert Spencer conducted an orchestra of 120 pieces at the Princess Theatre last week, when the Musicians' Protective Association held a musicale for the benefit of their building fund.

### WEIL'S BAND BOOKS DATES

Les Weil's Paramount Syncopaters (N. V. A. Orchestra), have booked the annual affair of the Panama Railroad, which is to be held at the Hotel Pennsylvania on May 13. The band has also been booked for a return engagement by the Nonpareil Rowing Club for the annual Spring dance, to be held at the clubhouse on April 30.

### IMPERSONATED BERLIN

MOBILE, Ala., April 11.—Representing himself as Irving Berlin, J. Tannenbaum, alias Benjamin Spector, was arrested by the police last week, after asking the officials of the Farmers' and Mechanics' Bank for a loan on a \$50 Liberty Bond. Tannenbaum was accompanied by his "valet," Barney McNamara of New Orleans, who was also arrested.

The bank officials, not crediting the idea that Irving Berlin could ever require such a small loan, grew suspicious and summoned the police, who took the impostor to police headquarters. There he was confronted with Ed. Walsh, the manager of the Lyric Theatre, who knows Berlin. Tannenbaum then admitted he was not the songwriter.

### KENYON IS CHAIRMAN

CHICAGO, Ill., April 11.—Robert E. Kenyon, member of the executive committee of the Chicago Association of Commerce, was selected as general chairman of the Citizens' Chicago Opera Committee. This committee is to be composed of 500 members, who are to be the future guarantors of the opera. Each member is to become an individual guarantor to the extent of \$1,000 each for five years. The formation of the committee is in accordance with the general plan of transferring the sponsorship from the social register to the telephone book.



**New Face!****WHO?****ALEX SAUNDERS**

Small enough to fit into any show and big enough to make good  
 With **LEW KELLY** at the **COLUMBIA**, WEEK APRIL 11th

**STARS OF BURLESQUE****ATTENTION, SHOWOWNERS!**

**JACK CRAWFORD**  
 BLACK FACE COMEDIAN  
 AND PRODUCER OF REAL BOOKS

Open for stock burlesque or burlesque.

**BERT VALLEE**  
 IRISH COMEDIAN  
 TAKES BUMPS AND FALLS

Now working in Jack Crawford's Bon Ton Revue, in the Middle West.

**JACQUE WILSON**  
 DASHING SINGING AND DANCING  
 SOUBRETTE

Write care **SID RANKIN**, New York Clipper.**INGENUE**

DIRECTION  
 BEN HASTINGS  
 GAYETY BUILDING

**ALTHEA BARNES**WITH  
MAIDS  
OF  
AMERICA

VERSATILE  
 AND  
 MOUNTAIN  
 OF  
 MELODY

**CALIFORNIA TRIO**

JIM HALL, Manager; HARRY BART, BEN JOSS

RE-ENGAGED FOR NEXT SEASON

WITH  
JAS. E. COOPER'S  
FOLLY  
TOWN**PRIMA  
DONNA****JEAN LE BRUN**WITH  
LENA  
DALY  
AND HER  
KIDNAP  
KIDS

BILLY  
 TRAMP  
 COMEDIAN  
 RUTH  
 INGENUE

**BILLY & RUTH SPELLMAN**WITH  
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"THE  
 BOY  
 WITH  
 THE  
 INSANE  
 FEET"

**MAURICE COLE**

DANCER EXTRAORDINARY

WITH  
RUBE BERNSTEIN'S  
FOLLIES OF PLEASURE

The Hebrew Man

**JACK VAN**WITH  
JACK REID'S  
RECORD BREAKERS**PRIMA  
DONNA****Dorothy Barnes**WITH  
RUBE  
BERNSTEIN'S  
FOLLIES  
OF  
PLEASURE**PRIMA  
DONNA****BETTY MOORE**WITH  
IRONS  
AND  
CLAMAGES  
NAUGHTY  
NAUGHTY**VI PENNEY**

SOUBRETTE

LEW TALBOT'S "LID LIFTERS"

**ADA LUM**

A LEADER WITH THE LEADING SHOW ON THE AMERICAN CIRCUIT: BEAUTY REVUE

**MAE KELLY**

DANCING, SINGING INGENUE

FRENCH FROLICS

**ETHEL SHUTTA**

FEATURED DANCING COMEDienne

SISTER OF JACK

WITH TOWN SCANDALS

**MAE KENNIS**Soubrette—Five feet of personality with "GIRLS FROM FOLLIES"  
Management **STROUSE** and **FRANKLYN****SHIRLEY MALLETT**

SOUBRETTE OF CLASS

WITH ROUND THE TOWN

**LETTIE BOLLES**

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A SHORT WALK FROM BROADWAY. BUT IT IS WORTH YOUR WHILE  
**DR. DAVID FRIEDMAN, Dentist**

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**"BITS OF HITS"**

Theatre—*Harlem Opera House.*  
Style—*Musical revue.*  
Time—*Twenty-two minutes.*  
Setting—*One and full.*

A girl act consisting of a number of bits. Before a drop in one a prologue girl appears and starts to tell her auditors what it is all about. A full stage set immediately gives an octette of choristers an opportunity to cavort and sing, their cavorting being much better than their vocalization, which is not unusual in acts of this style. A male singing, dancing and wise-cracking team are featured and their efforts to entertain are fully acceptable. A rather pretty miss works with them in several numbers, and also sold a song effectively.

One number which proved rather diverting and amusing is that wherein one of the males plays the comedy part of a reuben who is awaiting the return of his che-ild Nell, who has been away from home nigh on to teen years. In this bit all are stricken with the jazz and shimmy mania. Nell shimmies in, while the villain still pursues her, also displaying a shimmy. The talk is done in syncopation. A dancing bit by the two men came in for a generous hand, while a number in which the girls reveal their charms in various styles of lingerie also seemed to strike the fancy of the out-fronters. The turn should be able to make a go of it at the smaller houses. J. Mc.

**CELESTE AND CRANE**

Theatre—*Proctor's 23rd Street.*  
Style—*Singing.*  
Time—*Nine minutes.*  
Setting—*"One."*

A man at the piano and a blonde girl in various changes of costume, and a poor facial make-up, offering a number of songs.

One of the numbers was done in negligee with a mirror used to reflect light on various faces in a darkened auditorium, an idea introduced here many years ago by Alice Lloyd, and extensively copied, but seen rarely in recent years.

The turn did not get over very well, but it is only fair to say that the house was poor.

If Celeste could get a glimpse of her face from the front and see how peculiar a snow white nose, mouth and large part of the center of her face looks in contrast with the two spots of rouge, she would immediately correct the faulty make-up which, when the act was reviewed, looked far from artistic.

H. W. M.

**NEW ACTS AND REAPPEARANCES**

(Continued from Page 12)

**LESTER BERNARD & CO.**

Theatre—*Audubon.*  
Style—*"George Washington Cohen."*  
Time—*Twenty-five minutes.*  
Setting—*In three (special).*

"George Washington Cohen" is the act which was written by Aaron Hoffman, as a sequel to his "The Cherry Tree," for Harry Green. Green broke the act in about a year and a half ago at Proctor's Mount Vernon Theatre, came into the Palace the following week with it, and then had to cancel after the first day, because some so-called "reformers," or "blue-law" bunch thought the act was "sacrilegious." Green then went out on the Orpheum, but whether he did this act or "The Cherry Tree" there, the writer doesn't know.

But the writer did review it at Mount Vernon at that time, and in his review stated that it was an exceptionally clever satire. Despite the fact that he must take sides against the undoubtedly more intelligent Sabbath Committee, self-appointed guardians of our souls, he still claims that it is a clever act.

The readers may remember that the scene was in front of the Gate to Heaven, and the action lay in George Washington Cohen trying to get past St. Peter into Heaven. The laughs are secured by means of a big star over the Gates, which flashes white when the truth is spoken, and red when a lie is told.

Dugan and Raymond have been doing a somewhat similar bit with their "Under the Apple Tree," with the idea of the apple falling on the li—pardon, prevaricator's head. However, the plots of both acts are entirely different, and so are the lines.

With Lester Bernard, who plays "George Washington Cohen," is a cast consisting of St. Peter, a bad woman, and the boy who operates the elevator between Heaven and a one-night stand.

The lines of the act are practically the same as done by Harry Green, for the brief time that he was allowed to do the act. These lines, and the plot in itself, are sufficient to get the act over. The cast now doing the act are capable, but the laughs don't seem to come as big as they did when Green did the act. However, this may be overcome with a larger audience than the one present when the act was reviewed. Incidentally, the scenery needs repainting, and needs it badly.

G. J. H.

**KERR AND ENSIGN**

Theatre—*City.*  
Style—*Comedy and violin playing.*  
Time—*Fourteen minutes.*  
Setting—*Special in "One."*

Before a very futuristic background a girl in pink was discovered reading a gilt edged book bound in limp red leather.

The pink dress was ruffled, and the girl's black hair was parted in the middle and dressed back plainly.

The man entered in a dark business suit and wearing a straw hat; he had quite a number of violins, several of which he tried to sell the girl who seemed to be annoyed, said that she didn't want to buy any violins and called the fellow "fresh."

This led into some talk, following which the girl was induced to try one of the violins and played "My Darling Nellie Grey," purposely off key, getting some laughs.

There was furthermore a musical argument with the man and the girl talking to each other by playing their violins much after the manner of whistlers, ala the Arnaut Bros.

Some of this was very plain, notably "Don't you love me," "I don't want to," "Come on" and "I don't want to." This received a hand and was well worked.

There was some comedy obtained by the fellow's efforts to sell the girl's father a violin, off stage, the man taking off a lot of violins and returning after a lot of noise with the remnants of several.

A violin arrangement with a horn was played with good effect and the two concluded with a published number sung in a cut-off spot. The finish seemed weak and could be built up somewhat to advantage.

H. W. M.

**GOLD AND REUBENS**

Theatre—*City.*  
Style—*Singing and talking.*  
Time—*Six minutes.*  
Setting—*"One."*

Two men, with the assistance of a pianist, did some talk and one sang a published ballad.

A number used to close was harmonized with the vocal assistance of the pianist. During the number, one of the boys danced part of the time and then displayed a strong voice as the trio closed after but a bare six minutes of an act that was, decidedly cut when reviewed.

H. W. M.

**THE LA TEMPLE CO.**

Theatre—*American.*  
Style—*Magic.*  
Time—*Twelve minutes.*  
Setting—*"Full."*

La Temple doesn't look well in a dress suit, he is too short and portly. He killed any chance he may have had by first presenting the much overworked egg bag which is very small time, and doing it very badly.

His address and diction are poor, he seems to lisp at times, his patter is amateurish and he is at all times, awkward and ungraceful.

A glass box illusion was the second feat offered, worked somewhat on a combination between the glass trunk and the Dida illusion. The girl who appeared in this was pretty, youthful and graceful. The rest of the company consisted of another assistant, a young girl who looked neat in a short costume.

The rising cards followed and the turn was concluded with the Suspension trick which was announced as one of Harry Kellar's. The writer saw Kellar perform for many years, and never witnessed it in any of the Kellar shows. It is not Kellar's anyway, having been done many years before Kellar's time and is the oldest form of suspension described in any of the magic books in the English language.

Being frequently used as a Bally Hoo at Coney Island and at fairs, it does not make a strong conclusion to this type of an act and is a slow finish.

H. W. M.

**LUCILLE AND VIOLETTE**

Theatre—*Harlem Opera House.*  
Style—*Novelty.*  
Time—*Fourteen minutes.*  
Setting—*"Two."*

An act in which an Italian looking man, who says he's an Assyrian, drapes and pins various dress cloths upon a slender blonde Miss who, upon removing a shawl, is found to be attired in an envelope chemise.

During the various operations, songs are sung and for the finale, the girl sings Nevin's "The Rosary" while the man drapes her in pure white.

The latter was the most effective, some of the other costumings being inharmonious in their color schemes, for instance the first offered, in which we found black, blue, green and an off-colored garnet, in riotous confusion.

The act lacks class in its presentation and showmanship, and suffers in this respect from a similar act reviewed some time ago.

H. W. M.

**THREE BOHEMIANS**

**PIANO ACCORDION, CLASSIC MUSIC, SINGING and DANCING**  
Direction **FRANK EVANS**

**FRANK WHITTIER & CO.**

Presenting **"IN WRONG"**

**LOEW TIME**

**THE THREE MIZUNO**

**Marie Kell & Brower Bros. "A Study In Syncopation"**

(FORMERLY BROWER TRIO)

BOOKED SOLID.

Thanks to Max P. Lowe for Ziegfeld Roof Offer

DIR. SAM FALLOW



## VAUDEVILLE BILLS

(Continued from Page 23)

### CALGARY, CAN.

Pantages—Chas. & Mayme Butters—Hugo Lutgens—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Nochiti.

### GREAT FALLS & HELENA.

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

### BUTTE.

Pantages—Jack Dempsey—Chandon Trio—Maidie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

### SPOKANE.

Pantages—Gray & Askin—Fern, Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

### WALLA WALLA & NO. YAKIMA.

Pantages—Claire & Atwood—Coleman, Goetzen & Co.—Jed's Vacation—Diana Bonhair—Paynton & Ward—The Liberty Girls.

### SEATTLE.

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

### VICTORIA, B. C.

Pantages—Four Paldrons—Ernest Hlatt—Leroy & Mabel Hart—The Decorators—Temple Four—Shaw's Circus.

### VANCOUVER, B. C.

Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Susman & Sloan—Mme. Zulieka & Co.

### TACOMA.

Pantages—Rose, Ellis & Rose—Rinehart & Duff—Wells & Boggs—Bruce Duffet & Co.—DeMichells Bros.—Rhoda's Elephants.

### PORTLAND.

Pantages—Gordon & Day—Engle & Marshall—Hugo Lutgens—Britt Wood—The House of David Band.

### TRAVEL.

Pantages—The Norvellos—3 Quillan Boys—Ray & Fox—Svengali—Meyers, Burns & O'Brien—Cevenne Troupe.

### SAN FRANCISCO.

Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Pernaine & Shelly.

### OAKLAND.

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Mariza Rehn—Quinn & Caverly—September Morn.

### LOS ANGELES.

Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

### SAN DIEGO.

Pantages—Apple Blossom Time—The Gaudschmidt—Sterling Saxophon—4 Sampsel & Leonard Co.—Tom Kelly—Correll's Circus.

### LONG BEACH.

Pantages—Rosa King Trio—Austin & Allen—5 Violin Mises—Primrose's Minstrels—Zelda Santley—5 Petrows.

### SALT LAKE CITY.

Pantages—Bedini's Horaces—Bedini's Dogs—Peerless Trio—Ahn & Beck—Downing & Davis—George Hamid Troupe.

### OGDEN.

Pantages—Roatina & Barrett—Carter & Buddy—Embs & Alton—Otto Brothers—Julnar of the Sea.

### DENVER.

Pantages—The McIntyres—Heck & Stone—Countess Verona—Clair Vincent & Co.—The Novello Bros.—The Borasini Troupe.

### W. V. M. A.

### CHICAGO.

"American" (First Half)—Joe Melvin—Hart, Wagner & Ellis—Tracy & McBride—Olson & Johnson. (Last Half)—Sargent Bros.—Hunting & Francis—Billy McDermott.

Lincoln (First Half)—Harry J. Conley & Co.—Bevan & Flint—Bobby Randall. (Last Half)—Walsh & Austin—Goslar & Lusby—Kimberly Page & Co.—4 Volunteers—Bedford & Winchester.

Empress (First Half)—Rose Kress Duo—Walters Wanted—Harry Connelly & Co.—Six Nights on Broadway. (Last Half)—Herman & Shirley—Lewis & Henderson—Oliver & Olp—Murray Bennett—Three Ankers.

Logan Sq. (First Half)—Adonis & Dog—Martell—Matthew & Blakeney—The Volunteers—Gosler & Lusby. (Last Half)—Walters Wanted—Jim Doherty—Frank Stafford & Co.

Kedzie (First Half)—Three Ankers—Gordon & Delmar—Arthur Terry—Wm. Gaxton & Co.—Jeanet Childs—Cameron Sisters. (Last Half)—Ward & Dooley—The Four of Us—Geo. Damerall & Myrtle Vail—Stanley Birnes—Nevins & Mack—Nine White Hussars.

### ALTON, ILL.

Hippodrome (First Half)—Briscoe & Raub—Three Melvin Bros. (Last Half)—Ishikawa Bros.—Carson & Kirke.

### ATCHISON, KANS.

Orpheum (Sun. Only)—Arselma Sisters—Thirty Pink Toes.

### BARTLESVILLE, OKLA.

Odeon (First Half)—Worden Brothers—Maidie Delong—Old Black Joeland. (Last Half)—Binns & Burt—Kelly & Macky—Aurora & Co.

### BLOOMINGTON, ILL.

Majestic (First Half)—Klass & Brilliant—Beatty & Evelyn—Ishikawa Bros. (Last Half)—Garcln etti Bros.—Wynne & Carmen.

### BELLEVIEW, ILL.

Washington (First Half)—Sullivan & Mack—Casson & Lirie. (Last Half)—Samaroff & Sonia—Beck & Stone—Three Melvin Bros.

### BATTLE CREEK.

Bijou (First Half)—Arco Bros.—Helm & Lockwood—Cameo Girls—Dewitt, Burns & Mence. (Last Half)—Gilbert & Saul—District School—Lowry & Prince—H. & A. Scranton.

### CEDAR RAPIDS, IA.

Majestic (First Half)—Valentine & Bell—Jewell & Raymond—Dam Holt & Co.—Bloom & Sher

—Geo. MacFarlane—Jas. & Etta Mitchell. (Last Half)—Kennedy & Nelson—Martell—Ruffles—Arthur Terry—Bevan & Flint—Weston's Models.

### CENTRALIA, ILL.

Grand (First Half)—Allman & Nevins—Kahn & Boone—Warwick Leigh Trio. (Last Half)—Bernard & Ferris—Tale of Three Cities.

### CLINTON, IOWA.

Orpheum (Last Half)—Murry Volek. COUNCIL BLUFFS, IA. Majestic—Hayden, Goodwin & Rowe.

### CLINTON.

Capital (First Half)—Willa & Harold Browne—Williams & Howard—Fire Chapins. (Last Half)—Helen Staples—Angel & Fuller—Nelson & Bailey.

### CRAWFORDSVILLE.

Strand (First Half)—Anelo Armento & Co.—Bennington & Scott—Williams & Howard.

### CHAMPAIGN.

Orpheum (First Half)—Redford & Winchester—Princess Nat Tai Tai—Inhoff, Conn & Corrine—Mullen & Francis—Black & White Revue. (Second Half)—Jed Dooley & Co.—Lillian Walker—Langford & Frederick.

### DES MOINES, IA.

Majestic (First Half)—Novelty Trio—Weston's Models. (Last Half)—Jewel & Raymond—Dan Holt & Co.—Waiman & Berry.

### DUBUQUE, IA.

Majestic—Scheppe's Circus—Doris Duncan & Co.—Ruffles—Mme. Schumann Heink—Butler & Parker—Nevins & Mack—Kay, Hamlin & Kay.

### DANVILLE.

Palace (First Half)—Bennington & Scott—Wynn & Carmen—Angel & Fuller—Roy La Pearl. (Last Half)—Norm Jane & Co.—Willa & Harold Browne—Collins & Hall—Welsh, Nealy & Montrose.

### DAVENPORT.

Columbia (First Half)—Kennedy & Nelson—Waiman & Berry—Jimmy Dunn. (Last Half)—Story & Clark—Orren & Drew—Tracy & McBride—Geo. McFarlane—Chas. Wilson.

### DECATUR.

Empress (First Half)—Snell & Vernon—Mack & Lane—Langford & Frederick—Swor Bros.—Frear, Baggett & Frear. (Last Half)—Gordon & Delmar—Will Stanton & Co.—Bobby Randall—Mullen & Francis—Breakaway Barlows.

### ELGIN, ILL.

Rialto (First Half)—Walmsley & Keating—Welch, Mealy & Montrose. (Last Half)—Adonis & Co.—Hall, Ermine & Brice.

### EAST ST. LOUIS, ILL.

Ebber's (First Half)—Samaroff & Sonia—Bernard & Ferris—Will Stanton & Co.—Murray Bennett—Three Lordens. (Last Half)—Sullivan & Mack—Shaw & Campbell—The LeGrohs—Nick Hufford—Black & White Revue.

### EVANSVILLE.

Grand (Opening)—Three Blighty Girls—Gertrude Newman—Hazel Harrington & Co.—Grace Cameron & Rogers Duke—Bert Fitzgibbons—7 Bracks.

### FORT WAYNE.

Palace—Dare Bros.—Saxon & Sister—Magic Glasses—Lew Cooper—Small & Sisters—Rising Generation.

### FLORENCE, KANS.

Mayflower (Thurs. Only)—Merriman Girls—Gilmore & Castle—Jack Russell & Co.—Hamilton Walton—Four Milos.

### FLINT.

Palace (First Half)—Flying Weavers—Violet & Lois—District School—Bayes & Fields—My Soul Mate. (Last Half)—Wendick & La Due—Fred Hughes & Co.—Arco Bros.

### GALESBURG, ILL.

Orpheum (First Half)—Taylor & Frances—Broslus & Brown. (Last Half)—Follett's Monks—Bobby Harris & Co.—Jazzland Naval Octette.

### GRANITE CITY, ILL.

Washington (First Half)—Ferguson & Sunderland—Nick Hufford. (Last Half)—Kahn & Boone.

### HUTCHISON, KANS.

New Midland (Fri. & Sat.)—Merriman Girls—Gilmore & Castle—Jack Russell & Co.—Hamilton Walton—Four Milos.

### HAMILTON.

Regent (First Half)—Two La Dellas—Blondy & Spotty—Middletown & Spellmeyer—Bluch, Landoff & Dohn. (Last Half)—Ella La Vail—Harmon.

### HAMMOND.

Parthenon (First Half)—Geo. Damerall & Co.—Little Cottage. (Last Half)—Bert & Lottie Walton—Middletown & Spellmeyer—Five Chapins.

### JOLIET, ILL.

Orpheum (First Half)—Norton & Melnotte—Wille Bros. (Last Half)—Klass & Brilliant—Briscoe & Raub—Kay, Hamlin & Kay.

### JACKSON.

Orpheum (First Half)—Wendick & La Due—Gilbert & Saul—Lowry & Prince—Fred Hughes & Co.—Frescott & Hope Eden—Rasso & Co. (Last Half)—Cameo Girls—Jennings & Mack—Lane & Harper—Frescott & Hope Eden.

### KENOSHA, WIS.

Virginian (First Half)—Rose Kress Duo—Byrd & Alden. (Last Half)—Musical Christies—Matthews & Blakesley.

### KANSAS CITY, MO.

Globe (First Half)—Bedell—Geo. & Marie Brown—Hill & Quinnell—Harrison, Dakin & Hogue—Belford. (Last Half)—King, Sauls—Howard & Atkins—W. B. Patton & Co.—Dunlay & Merrill—Jupiter Trio.

### KOKOMO, IND.

(First Half)—Norma Jane & Co.—Collinds & Hill—Angelo, Armento & Bro. (Last Half)—Cortez Sisters—Anderson & Gones—Golden Bird.

### LINCOLN, NEB.

Liberty (First Half)—King Sauls—Howard & Atkins—W. B. Patton & Co.—Dunlay & Merrill—Jupiter Trio. (Last Half)—Bayle & Patsy—Pearl's Gypsies—Black & O'Donnell—Scheppe's Comedy Circus.

(Continued on page 31)

## GENERAL NEWS

### STENCH BOMBS EXPLAINED

CHICAGO, April 11.—The mystery connected with the stench bomb attacks on the theatres of this city last January was partially cleared up here yesterday by a witness before the joint legislative committee.

The witness, who formerly owned a theatre, outlined the scheme and gave some hint as to the motives and persons responsible for the attacks. He declared that he had been forced out of business by the demands of union agents.

The effect of the bombs was so bad that many theatres had to shut down for several days in order to rid itself of the stench. Sometimes it took weeks and often it necessitated the ripping up of carpets and floors.

According to this witness the stench bombs were placed in the theatres by men supposedly employed by the electrical workers' union. Then men came around and professed to sell the only deodorizer that would remove that particular stench—often demanding as much as \$22.50 a quart.

The witness also testified that the 5 cents a seat per month for the alleged "maintenance" service was raised in the case of some theatres to as much as 15 cents per seat a month. He and other theatre owners then became suspicious that certain men connected with the Allied Amusement Association were in league with the labor men and they resigned and formed a separate organization.

### ENGAGED FOR SAN JUAN FAIR

Jules Larvett has engaged a number of artists for his big fair which will be held in San Juan, Porto Rico. Among those who will play the four-week engagement and who will sail from here on the S. S. Coamo on April 18 are Mexican Herrmann and company, illusionists; Carlisle's Wild West, Mlle. Sahaya, the Deimar Sisters, Lottie Goodman, Nellie Crawford and Mlle. Roberti. Larvett sails on the thirteenth.

### MARJORIE RAMBEAU ON COAST

SAN FRANCISCO, April 11.—Marjorie Rambeau, in "The Sign on the Door," opened a two weeks' engagement at the Curran Theatre and received an ovation on her entrance. She proved that her popularity has not waned, although she has not appeared here for some time. For several seasons she was a stock star at the Alcazar, and also at Ye Liberty Theatre, Oakland.

### NEW SHOWS IN CHICAGO

CHICAGO, April 11.—Three shows opened here last night and one opens tonight. Last night's openings were "Bab," with Helen Hays, at the Blackstone; "Pitter Patter," with Ernest Truax, at the Playhouse, and "Linger Longer Letty," with Charlotte Greenwood, at the Olympic. Tonight's opening is A. H. Woods' new farce "Gertie's Garter," at the Woods' Theatre.

### STONE OUT OF "TIP TOP"

Fred Stone was forced to leave the "Tip Top" show now playing at the Globe theatre last Wednesday night, owing to an injury to his ankle; this caused the show to close for the remainder of the week.

It reopened Monday night with Harland Dixon, of the team of Doyle and Dixon, in Stone's part, in which he will continue until Stone is able to return, which is expected in the course of a few days.

### EDDIE GRANT IN AUTO CRASH

BOSTON, April 9.—Eddie Grant, formerly the general manager of the Chamberlain Brown Theatrical Agency, is now at his home No. 21 Webster Avenue, Somerville, Mass., recovering after being severely injured in an automobile smash-up. His chest was crushed, his nose broken, both legs fractured, and face badly lacerated.

### PICTURES IN CHURCH

MIDDLETOWN, N. Y., April 11.—"Dombey and Son," a motion picture in six reels, was shown at Christ Universal Church here recently.

The Rev. Thomas H. Saunders, pastor, arranged to have the film shown twice, one session being at four, the other at nine, a silver offering being taken to defray the expenses.

Saunders believes movies are a good thing for the church, and in commenting upon it said:

"Had the church seen its opportunity in motion pictures when they were first shown, there would be no question about filling the pews. It is the same in all lines of amusement. The church rebelled against everything progressive until it became more or less obsolete, then adopted it. This was the case with dancing, card playing, bowling, pool and stereopticon views."

### ANTI-BLUE LAW LEAGUE FORMED

PITTSBURG, April 10.—This city is to be the centre of the nation-wide campaign for the defeat of the "blue laws." This fact was established when the Anti-Blue Law League of America received word several days ago that it has been granted a Delaware charter.

The incorporators are all Pittsburghers. It is said to have the backing of many prominent people throughout the country. National headquarters will be established in this city.

A. G. Smith, an attorney of Mount Lebanon Township and one of the organizers, declared that the league was formed in response to a popular and nation-wide demand. Its purpose will be the advocacy of an "American Sunday" as a day of rest, religion, and recreation.

### CARUSO'S VOICE O. K.

Enrico Caruso sang Friday for two friends for the first time since he was stricken with pleurisy last Christmas. His friends said that his voice had its former richness and beauty and that the coming season would probably find the singer back with the Metropolitan.

Caruso now weighs only 171 pounds, where before his illness, his weight was 225 pounds. His doctors have advised him to keep his weight below 180, but he eats heartily and is regaining his former vigor. The tenor will probably leave for Italy in June.

### EARL CARROLL'S MOTHER DEAD

Mrs. Elizabeth Helen Carroll, mother of Earl Carroll, the author, playwright and theatrical manager, died Sunday at the age of forty-nine in her son's bungalow on the top of the Godfrey building. Mrs. Carroll had been ill at her home in Atlantic City and asked that she be taken to her son's bungalow before she died. Two sons and two daughters survive her. Funeral services were held at the bungalow yesterday.

### HARRY CARROLL CLOSES ACT

Harry Carroll's "Varieties of 1921" closed suddenly on Sunday night at Keith's Boro Park Theatre, after playing for almost two years. The act, it is said, will go to the storehouse. The members of the cast, which consisted of Harry Laughlin, the Goslin Twins, and six girls in addition to Carroll himself, were not given notice about the closing of the act until Sunday. The reason is said to be over salaries.

### FAY'S REVUE REHEARSING

Frank Fay's Revue started rehearsals today with a cast including Fay Marbe, Jimmy Duffy, Gretchen Eastman, The Four Ushers, and Mrs. Frank Tinney. The show is booked to open in Atlantic City early in May.

Fay will hold two more of his "intimate" Sunday concerts at the Cort Theatre, making twenty in all.



## BURLESQUE REVIEWS

### "TITTLE TATTLES" AT THE STAR IS LIKE "JAZZ BABIES"

The "Tittle Tattles of 1921" at the Star last week had on its program the "entire production written and staged by Harry Grey." Mr. Grey may have staged the show, but so far as writing it, he took a few of the bits right out of the "Jazz Babies" of last season, which Clark staged. Frank Silk, who was in this show the first part of the season, was with the "Jazz Babies" with Clark last season. Maybe that's how the bits in question happen to be in the "Tittle Tattle" show. There are the "Banana Split" bit, "No I Haven't" bit, "Dear" bit, and the "Drinking" bit, all done the same way as Clark staged them. There were several other bits in the show, however, that were not in Clark's show last season.

We have seen these bits before last season, but they were staged different. They are not original with Clark by any means, but he did take pains to change them around so that they had a different swing to them. Clark, if we remember correctly, is using these bits again this season, with the "Jazz Babies."

The comedy is in the hands of Billy Wild and George Carroll. Both are doing tramps. Wild is using a light make-up and wearing misfit clothes. Carroll uses a little darker make-up. Both handle their parts very well and kept the audience in a fine humor all during the performance.

Working with the speed of the up-to-date straight man, Harry Hills, one of the old school of "straights," did himself credit by the manner in which he "fed" the comedians. He is a corking good man with lines and a veteran at handling situations and scenes. Hills is fast and kept up the speed in all the scenes. He is a dandy dresser and makes a fine appearance.

Lew Price, Ed White and Nat Alberts, members of the Four American Beauties, are in several of the bits, doing nicely. Ida Emerson is the prima donna and she looks remarkably well for the years she has been in the show business. She gets around the stage as fast and graceful as she did a few years back. She still can put her numbers over with ease and she dances a few steps in one of her numbers with grace. We see little change in her work as when she was with the "Bowery Burlesque" about twelve years ago. Her wardrobe is very becoming.

Betty Palmer, a peppery soubrette, displayed plenty of action with her numbers. Miss Palmer has a very pleasing style, she smiles all the time she is on the stage and has that air about her that makes her always welcome when she appears. She knows how to put a number over and how to deliver her lines. She dances well and is a good all around soubrette. Her dresses are pretty.

Lorraine Livingston, an attractive brunette and rather good looking, is the ingenue. Miss Lorraine is new and has a lot to learn, but she is ambitious and it won't be long before she will reach the top. She has a pretty smile and form. She put her numbers over fairly well and the same goes for her lines. She looks dandy in tights.

In the "Banana Split" bit were Wild, Carroll, Price and the Misses Palmer, Emerson, Livingston and the entire chorus.

The "Watch" bit was well taken off by Wild, Carroll, Hills and Miss Palmer.

Carroll did a dancing specialty in which Wild jumped in toward the finish.

The "No I Haven't" bit was next with Hills, Wild and Carroll doing it.

The "Four American Beauties," three men and a woman in male attire doing a comedy and singing and talking in one. They went over very well. The "Express Package" bit was very amusing as Wild and Hills did it. The "Dear" bit proved entertaining as Wild, Hills and Price did it. The "Argument" bit was liked as Hills, Wild, Farrell, Miss Emerson and one of the quartet did it.

Hills and Wild put over a comedy talking act about the farm that more than pleased.

In the "Drinking" bit Wild, Carroll, Hills and Miss Emerson did very well.

"Tittle Tattle" has a number of pretty girls, who looked very nice in their classy costumes.

### KAHN'S UNION SQ. SHOW IS CLEVER, TUNEFUL AND VERY BRIGHT

Another fine comedy bill was presented at Kahn's Union Square last week by Tom Howard. He called the first part "Information," which took place at the information desk in a large railroad station. The second part was called "Across the Border," a scene in Mexico.

Kahn supplied two dandy sets of scenery for the show, well painted to represent the places the book called for. The girls looked pretty in the chorus and sang the numbers in good spirit.

Howard and Joe Rose took care of the comedy in fine shape and were given a dandy reception on their entrance. Joe Lyons had most of the scenes with the comedians and kept them going at top speed.

Johnny Kane, one of the best juveniles in burlesque, had several numbers and was in a few of the bits, doing exceptionally well in all. Eddie Welch took care of the characters in fine shape.

After eighteen months in Europe, Frances Cornell returned to this country and opened at this house last week and it did seem great to see her again. Miss Cornell had several numbers that she rendered with care and each was rewarded with encores last Saturday afternoon. She was in only a few bits, but she sure did make them count. Her gowns were beautiful.

Helen Adair in the Ingenue prima donna role gave a dandy account of herself. She looked pretty and worked excellently.

Margie Pennetti, another very popular favorite at this house, did much to add to her popularity, the way she worked in the bits and delivered her numbers.

Hattie Beall, full of pep, put the fast numbers over very successfully and wore pretty dresses.

Helen Daly was in a few of the bits and put over a Scotch number acceptably.

The "ticket" bit started the comedy and from then on the audience was in a good humor. It was given by Howard, Rose and Lyons.

The "wreck" bit was well done and caused a lot of amusement as Howard, Rose and Welch did it.

The "syncopated" bit pleased as it was offered by Howard, Rose, Welch and the Misses Adair, Beall and Daly.

Miss Cornell went big with "Amorita," a Spanish number. The number was prettily staged.

The "customs" bit was well received as Howard, Rose and Kane did it.

"Chow Mein," a number rendered by Miss Adair more than pleased the way it was staged and delivered.

The "boob" bit was another laugh winner as Howard, Rose, Kane, Welch, Lyons and the Misses Cornell, Beall and Pennetti offered it.

The "salesman" bit was funny as given by Howard and Lyons.

The "recruiting" bit won favor. Howard, Rose, Lyons and the Misses Cornell and Adair were in it.

Kane went big in his number with the chorus, in which he did some neat dancing.

The "shooting" bit went over with Howard, Rose and Lyons doing it.

The "flirtation" bit was amusing. Howard, Rose, Welch and the Misses Pennetti were in it.

Miss Pennetti and Miss Daly offered a singing specialty in one that was well received.

Gara Zora offered a very graceful dance most artistically right before the finale of the show, surrounded by the chorus. She danced in a pretty setting and the scene was well staged.

The whole show seemed to please a well crowded house and it was a good comedy bill as well as a singing one.

SID.

### DIVORCED FROM ELSIE LAVEDAU

A. R. Sanders, agent and manager, has been granted a decree of divorce from his wife, known on the burlesque stage as Elsie Lavedau, by Judge Joseph E. Newburger, in the New York Supreme Court. Miss Lavedau has been appearing this season with the "Parisian Whirl" company. Sanders was connected with James E. Cooper for two seasons as manager for one of his attractions, and for the last two seasons has been managing Counihan & Shannon's production of "Way Down East."

### GERARD SIGNS COAST ACTORS

Word from Barney Gerard, dated April 1, from Palm Springs, Cal., states that he has signed several people now working on the Coast for his shows next season. He also says that he may send a show at the Coast on his return to New York about the middle of April.

### GRANT GETS A PRESENT

John Grant, straight man, of Lena Daley and her "Kandy Kids" company, was presented with a handsome walking stick and umbrella by the Max Wolf Association, at a theatre party given him at the Olympic, last Thursday night. Sammy Krause made the presentation speech. A dinner was given Grant after the show at the Rathskeller Restaurant. The entire company attended as well as sixty guests.

### WALTERS SIGNS FOR 3 YEARS

Bellaire, O., April 10.—Jimmie Walters, who is at present with Harry Evanson's Revue, has signed a contract with William S. Campbell as straight man, to appear with one of Campbell's shows next season. He has signed for three years.

### BONNIE LLOYD IN STOCK

Bonnie Lloyd, soubrette of the "Jazz Babies," will open in Baltimore at the Folly in stock the week of May 2 and play the Gayety, Philadelphia, the following week. The "Jazz Babies" close in Newark next week.

### "FIRE CHIEF" AT PALACE

LONDON, April 11.—Robb Wilton's new act, "The Fire Chief" opened at the Palace in Manchester and was well received. It was to have begun its London engagement last week, but other arrangements prevented this.

### OLYMPIC'S OFFICER RESIGNS

H. Goldberg, who has been special officer at the Olympic the past two seasons, has resigned his post. He has opened a restaurant on East 13th Street called the Olympic Restaurant and Cafe.

### SUNDAY CONCERTS END

The Sunday concerts at the Star and Gayety theatres, Brooklyn, were discontinued last Sunday.

### "PARISIAN WHIRL" CLOSING

Billy Watson's "Parisian Whirl" company will close at Buffalo, N. Y., April 16, at the Gayety.

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### STOCK FOR BIJOU

PHILADELPHIA, Pa., April 11.—The Bijou this city now playing the attractions of the American Burlesque Circuit, will open with stock the week of April 25, under the direction of Joe Howard.

### CLOSES ON APRIL 25

Jean Bedini will close his "Twinkle Toes" at the Gayety, Detroit, the week of April 25, instead of the Casino, Brooklyn, two weeks earlier than previously announced.



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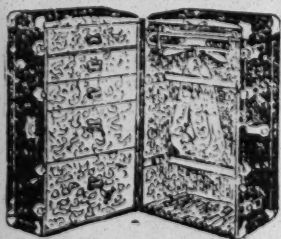
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### FILM TASTE IMPROVES

Few and remote are the audiences left for cheap and sensational motion pictures. Fewer still are the "hokum" serials that can be disposed of anywhere, at any price. Audiences, even in the small towns drawing their audiences largely from the rural districts, have developed along lines of taste even more rapidly than picture production has. This significant statement represents the conviction of Edgar Oswald Brooks, Pathe serial sales manager, after a tour of the Southwestern territory and talks with exhibitors catering to all classes of audiences.

Mr. Brooks has just returned to the Pathe home office after three weeks spent in visits to exhibitors in Indiana, Western Kentucky, Southern Illinois, Missouri and Iowa. He was pleased to discover that even in localities where present economic conditions are disturbing, and depressing for general business, no concessions are made in favor of cheap, inferior pictures. Where coal mines are operating only one day in the week, and where the tobacco staple cannot be moved because the market abroad is not now available, all classes of motion picture theatres are well filled, but would not be, so exhibitors declare, if any lower quality of pictures were supplied.

"It was the same story everywhere," said Mr. Brooke. "It appears that no screen audience is so small or so remote from any big city center of culture that it has not developed in taste and ability to discriminate between good and bad pictures along with the rest of the world. This applies with special force to serials—the unchallenged popular leader in picture entertainment, but only when they are serials with logical stories rationally and capably filmed. It is getting to be an old story that this means the Pathe serial, which, from the beginning, has been the best and has continued in the van of progress in worthy picture production. All exhibitors acknowledge this without argument, even those catering to the smaller communities. And, knowing that their patrons know it, and won't be satisfied with inferior entertainment, they pay the higher cost, which quality always represents.

"The fact that Pathe serials, owing to their constantly increasing quality value, are being more and more heavily booked by the biggest and finest theatres in the country, causes no alarm in the mind of the small exhibitor. He realizes that his patrons are just as discriminating as those who crowd the foremost picture palaces of Chicago, St. Louis, Louisville or New Orleans. In fact, the exhibitors' watchword has come to be 'Quality'—quality in serials as well as in features and other picture subjects.

"The bookings of Ruth Roland's latest and best serial, 'The Avenging Arrow,' offers the plainest evidence of all I have said. Miss Roland's personal popularity embraces the whole range of picture patrons. Then, recently, she was introduced by Mayor Kiel to a magnificent audience at the Grand Theatre in St. Louis, the ovation she received was remarkable—and this was before the big hit made there by the opening episode of 'The Avenging Arrow.'

### STRICT CENSORSHIP IN OKLA.

MIAMI, Okla., April 6.—This city has taken a decided stand against indecency in entertainment and already stringent measures in the direction of censorship have been adopted. An ordinance which has just been passed by the city commissioners authorizes the appointment by the Mayor of a City Board of Censors, of which the Mayor will be a member. The board has received power to stop any performance contrary to the provisions of the ordinance, which forbids the indecent exposure of any person on the stage, or the making or showing of indecent motion pictures. Motion picture theatre owners will have to obtain a permit from the board before showing a picture in the city.

### APPEL'S STOCK CLOSES

ALLENTOWN, Pa., April 11.—Nathan Appel's stock company, in which Emma Bunting plays the lead, will close its Allentown engagement this Saturday.

### RAID FLAT OF EVELYN NESBIT

As a means of obtaining evidence in his suit for divorce from Evelyn Nesbit, Jack Clifford, who is being counter-sued by his wife, accompanied by three detectives and a friend of his named Daniels, broke into her apartment at No. 225 West 52nd street early Saturday morning. Miss Nesbit was there, in night attire, and in another room was James Johnson, declared by Miss Nesbit to be an employee of hers in a tea room she is starting on the ground floor of the house. Clifford described the man as an admirer of his wife.

In breaking into the apartment the raiders tore away a door and a big section of a plaster wall, after one of them had pretended he had a telegram to deliver. Clifford declared that he had obtained further evidence for presentation in his divorce action when it comes to trial. His wife, on the other hand, asserts that the raid was made to place her in a false light as Clifford has nothing on her in his divorce action while she has a lot on him in her counter suit.

She stated that there was nothing in the world between Johnson and herself, that the man worked for her, and at her own request had been staying there nights, sleeping alone on a couch in the living room. She said that the whole house was without a tenant at night, except for herself, and that she was afraid to sleep there without some form of protection. She declared that she would take some legal action against the raiders for breaking into her place.

### 4 INJURED WHEN CEILING FALLS

A large audience watching a motion picture in the old Grand Opera House, Eighth avenue and 23rd street, was thrown into excitement Friday evening when a large section of the ceiling fell with a crash into the balcony. Three women and one man were injured. Many in the audience abandoned their seats and rushed to the exits. Hundreds crowded the aisles until they were reassured and order regained.

As soon as the crash was heard the fireman stationed in the theatre ran to the stage and called for lights. At the same time he shouted to the audience and urged them to keep their seats. The operator continued to exhibit the film and many persons settled back into their seats.

The injured were treated in the lobby by an ambulance surgeon. They were all able to go home after treatment.

### BIG BENEFIT FOR ACTORS' FUND

The Montauk Theatre next Sunday night, April 17, will hold the first of the annual benefit performances for the Actor's Fund of America. Under the personal management of Daniel Frohman and staged by Alexander Leftwich, almost fifty well known stars will appear.

Among the actors and actresses who will give their services are Mrs. Fiske, Francine Larrimore, Norman Trevor, Robert Ames, Merle Madder, Beatrice Fairfax, the writer of "Advice to the Lovelorn," Ada Mae Weeks, Alice Brady and company in "The Recoil," Adele Rowland, a play entitled, "Love and Kisses," in which George Arliss and other will appear, and another play called "The Man," with Jeanne Eagles and others and also one known as "The Triangle," with Frances Starr and others.

### "JUNE LOVE" FOR ATLANTIC CITY

"June Love" is scheduled to play Atlantic City week of April 17.

Those in the cast are Bill Davidson, formerly leading man for Ethel Barrymore and more recently for quite a number of years a motion picture star, who will play the singing baritone lead, Johnny Dooley, Clarence Nordstrom, Elsie Adler, Bertie Beaumont and James Billings; George Vivian is producing the show.

### BLUE LAWS WIN IN POMONA

POMONA, Cal., April 11.—The municipal election on the question of whether all places of amusement should be closed on Sunday resulted in a "blue" victory by a majority of 53 votes. 2,079 votes were cast in favor of the closing ordinance, and 2,026 votes against it.



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## FILM FLASHES

Herman F. Jans, president of Jans Pictures, Inc., is now visiting Los Angeles, on a vacation.

Alice Duer Miller, the short story writer, has been added to the Goldwyn staff at Culver City.

Charles Ray will direct his forthcoming picture based on Charles Van Loan's story "Scrap Iron."

Lambert Hillyer has been engaged by Goldwyn to write the continuity for "The Man from Lost River."

Carmel Myers is now working in her next Universal picture "Thou Art With Me," under the direction of King Baggot.

Max Spiegel will open the Strand, a new movie house in Plainfield, N. J., with a seating capacity of 6,500, on April 15.

John S. Robertson, who directed "Sentimental Tommy," will direct Elsie Ferguson in her next photoplay, "Footlights."

Tom Moore, having returned from his four weeks' honeymoon with his bride, Renee Adoree, has started work on "Beating the Game."

Bondurant O'Shaunessy, formerly of The World staff, is now in charge of the Graphic Film Corporation's publicity department.

Percy Marmont is working with Corinne Griffith in the Vitaphone picture "What's Your Reputation Worth?" on location at Lake George.

Bayard Veiller, the playwright, has given up writing for the stage and will hereafter devote his entire efforts towards directing motion pictures.

Martha Mansfield, Katherine Perry, and Audrey Maple are appearing personally this week in the Marcus Loew theatres throughout Canada.

Malcolm St. Clair has signed a contract of the Comique Film company. He will alternate with Eddie Cline in directing Buster Keaton comedies.

The Casino Theatre, New York, will open on Sunday night, April 17, with Ivan Abramson's new picture, "Mother Eternal." In which Vivian Martin is starred.

Mae Murray will appear in person this week at the Loew theatres throughout the city during the showing of her latest starring vehicle, "The Gilded Lily."

Johnny Jones, aged twelve, who played Edgar in Booth Tarkington's "The Adventures of Edgar Pomeroy," has arrived here from Culver City with his mother.

Al Roscoe has been engaged by Metro to play opposite Alice Lake in her forthcoming picture, which Arthur Somers Roche wrote. Wesley Ruggles will direct.

Doraldina, the dancer, has formed her own company for the production of three features a year. It is reported that Ernest Shipman is interested in the venture.

Charlie Chaplin's next picture will be called "Vanity Fair." Little is known about it except that it will be in two reels and that it will be released next month.

Will Rogers has turned lyric writer and is writing a song entitled "The Juliet Blues," which is to be interpolated into his new picture, "Doubling for Romeo."

Bobby Agnew, last seen in the juvenile lead in "The Passion Flower," will support Norma Talmadge in her next picture, "The Wonderful Thing," directed by Herbert Brenon.

Katherine McDonald has been re-signed for two more years to star for First National Exhibitors. She will make twelve more pictures after her present contract runs out.

Ivan Abramson is rehearsing a symphony orchestra numbering fifty musicians, in the special score for his new production, "Mother Eternal," which is soon to open at the Casino.

John S. Robertson, director of "Sentimental Tommy," has engaged three promising monkeys for several dramatic scenes in his new picture, "Footlights," starring Elsie Ferguson.

"The House That Jazz Built" and "The Magic Cup," Realart's latest Star franchise productions with Wanda Hawley and Constance Binney, are announced for immediate release.

Tyrone Powers, who will be starred by David Belasco next season in "The Wandering Jew," is playing in William Fox's picture "Footfalls," now being directed by Charles J. Brabin.

Work has been started on a new theatre which Benjamin Warner is erecting on the site of his old Niles Opera House, on State street in Niles, Ohio. The old opera house burned down last September.

Harvey O'Higgins, Samuel Merwin and Edward Sheldon have been added to the list of American and British authors who are writing for and assisting in the direction of Paramount pictures.

"Sunshine Sammy" of the "Snub" Pollard comedies, otherwise known as Frederick Ernest Morrison, has signed a new contract to work in Hal Roach productions exclusively for the next three years.

George F. Law, who has been in the film business in Canada since the days of the old Dominion Film Exchange, has been appointed manager of the Winnipeg branch of the Canadian Universal Film Co.

"Bubbling Over" is the title of the next Rolin Comedy featuring "Snub" Pollard which Pathe has scheduled for release April 24. Others in the cast are Marie Mosquini, Hughie Mack, and "Sunshine Sambo."

Robert Ellis, late director of Owen Moore, has returned to acting and will play opposite Elaine Hammerstein. The next picture in which he will appear will be "Handcuffs and Kisses" by Thomas Eagelin.

Charles Hutchison, the "stunt man" in Pathe serials, who severely injured his arm in a studio during the production of "The Double Adventure," has regained its use and will shortly begin work on his new picture.

Clark Kimball Young has completed "Straight from Paris," her forthcoming Equity picture. Thomas Jefferson, Bertam Grassby, Clara Selquine, William Carleton, Betty Francisco and Girard Alexander are also in the cast.

Forrest Stanley, who played the Prince Charming in the Cinderella episode of "Forbidden Fruit," has been engaged for a similar role in the Beauty and the Beast interlude of "Manhandling Ethel," the next Marion Davies picture.

Rex Ingram, director of the "Four Horsemen of the Apocalypse," has returned to Hollywood to head a new unit for production of screen versions from the old masters. Ralph Barton will be his art director and June Mathis will write the scenarios.

Last Thursday the advertising publicity, and purchasing departments of the Selznick Corporation moved from the offices at 729 Seventh avenue to the company's studios in Fort Lee, New Jersey. This move had been contemplated for a long time.

"Dear Old Virginia," a new song written by Harry P. Diggs of the Producers Service Company, will be used as the theme for the orchestral setting of Paul Laurence Dunbar's story, "The Sport of the Gods," which will be filmed by the Reel Productions Corporation.

Ruth Roland has ended her vacation in the East and has returned to the Pacific Coast to begin work on the ninth picture of her fifteen episode serial. The interior scenes in this picture, which is to be called "The Golden Canyon," are to be shot on the lot at Culver City.

"The Price of Happiness," Anita Stewart's new picture, is to have a cast including Walter McGrail, who will play the leading male role, Arthur Edmund Carew, Gertrude Astor, Helen Raymond, Adele Farrington and Ernest Butterworth. Florence Auer wrote the scenario.

The Suburban Amusement Company has awarded a contract to the Smith-Hardican Company for the erection of a theatre at Rising Sun Lane and Fanshawe street, Philadelphia. H. N. Muller & Co., the architects, have made the plans which call for an expenditure of \$60,000.

Hugo Riesenfeld is completing the musical score for "Deception," the Paramount importation depicting the lives of Anne Boleyn and King Henry VIII, which will be

shown at the Rivoli beginning Sunday, April 17. "Deception" was shown in Europe with the title, "Anne Boleyn."

Lester Scott, Jr., returned last week to New York from his tour of the country on a sales' mission for the Westart Pictures Corporation of Oklahoma. His last stop had been Boston and he immediately resumed his tour in the direction of Philadelphia, Pittsburgh, and the other exchange centers.

Dr. C. M. Brown, pastor of the Presbyterian Church of Hamilton, Ohio, decided that "The Great Redeemer," a Maurice Tourneur production, contained a moral from which his flock would benefit and made arrangements with the Palace Theatre of that city to show it in his church in conjunction with his sermon on Sunday last.

Felix Feist, who recently resigned as Vice-President of the Goldwyn Film Company, has joined Jos. M. Schenck's staff as supervisor of distribution and sales of all Schenck productions. Mr. Feist will take up his new duties at once and will make a trip throughout the country to promote the distribution of the films to the exhibitors.

"The Vineyard of the Lord," a four reel picture, will be shown for the support of Catholic charities renewal and extension week, April 24 to 30, in all the 302 parishes of the archdiocese of New York. The cost of the production was met by a wealthy layman who chose this means to show his enthusiasm for the Catholic charities' work done last year.

Robert Brunto has chosen the cast for his forthcoming production of Rudyard Kipling's "Without Benefit of Clergy." Virginia Brown Faire, the youthful leading lady, will play the principal feminine role with Thomas Holding to interpret the chief male character. The cast will also include Evelyn Selbie, Nigel de Brulier, Boris Karloff, and Otto Lederer.

E. K. Lincoln returned Saturday on the S. S. Rotterdam from his pleasure jaunt in Europe, having been through England, Ireland, France, Belgium and Holland. While in France and Belgium he visited the battlefields of the late war, travelling incognito all the time. He obtained there some very good material for a big production which he plans to make in the near future.

The Rt. Rev. William McCormick, dean of St. Paul's Cathedral and one of the best known divines on the Pacific coast, took Metro's picture, "The Four Horsemen of the Apocalypse," for the subject of his first Holy Week sermon. Declaring that the picture has a message for everyone, he urged that his congregation "go immediately following the Holy Week services" to see it.

The National Motion Picture League, in its recent bulletins, recommends as "family films" "The Mistress of Shenstone" with Pauline Frederick, "Gulls of Women" with Will Rogers, "The Love Special" with Wallace Reid, "Sentimental Tommy," with Gareth Hughes, and "What's a Wife Worth" with Ruth Remick. Certain cuts are specified by the league to make the pictures fit for the family.



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## LEW BRICE

Theatre—Colonial.  
Style—Comedy, singing, dancing.  
Time—Sixteen minutes.  
Setting—One and special in "three."

Lew Brice, assisted by Mildred La Gue, now has an act that is a great improvement over the one the writer recently reviewed.

The opening, which is much better, is in "One." Brice entered in an English walking suit with top hat and started with some talk against women in which he says he'll never look at another woman; this is the cue for Miss La Gue's appearance, which was made in a dress of green with hat to match, trimmed with the same color ostrich plumes.

Some talk followed in which an old one was "pulled" about being born in a certain town, "what part"—"all of me." Most of the talk was small time and could be improved to advantage.

There followed a song and dance double and Brice did a waltz clog and tap dance, single, to good returns, his taps being clear and his work in this nifty.

In "Three" Miss La Gue in Spanish costume of red did a Spanish dance followed by a jazz dance in which she shimied neatly. Brice then did a travesty Spanish dance that went for a hand.

Miss La Gue, in Oriental costume with bare legs did an Egyptian dance following which Brice did his travesty of his sister Fannie in song and dance. This was a scream and one of the hits of the act, getting good applause.

After several bows, Brice did the "St. Juliette" recitation in French for an encore. Although he burlesqued it, the poem seemed out of place in that costume and did not land any too solidly. Brice should get something stronger for an encore.

Miss La Gue took several bows at the finish of the act; as she is far from thin above the waist line, and takes the bows with full lights up, it would add greatly to her appearance if she would wear brassiers. H. W. M.

## JONES AND JOHNSON

Theatre—City.  
Style—Singing, dancing and comedy.  
Time—Eleven minutes.  
Setting—"One."

Jones and Johnson are two colored fellows who sing and dance. Jones is Irving Jones whom the reviewer has not seen for a number of years. He formerly was a member of the team of Jones, Grant and Jones.

His method of singing, stuttering and mugging is still employed in the present act and gets laughs.

Johnson does a tap, acrobatic dance well and received applause for his efforts; he does a good straight for Jones.

Jones mentions many localities in England with a facility that denotes he has been there and talks along the same general lines as he did formerly.

The act went over fairly well when reviewed. H. W. M.

## NEW ACTS

## DAVE HARRIS

Theatre—Coliseum.  
Style—Singing and instrumental.  
Time—Fourteen minutes.  
Setting—In one.

If Dave Harris keeps adding more instruments to his offering, it won't be long before he'll be able to start a one-man symphony orchestra, with, as Ed. Wynn would say, Harris himself as the "head symph." However, Harris must be given credit for always seeking to improve his act, and doing it successfully.

Last season Harris offered a single, in which he sang, played the piano, guitar and ukelele. This season, Harris sings, plays the same instruments, and in addition, also plays the clarinet, bass viol, and drums—and we forgot to mention the instrument known as a "kazoo."

Harris is doing less talk, and more singing. Which is a good thing, for Harris' tenor voice is about the best asset he has. He also has a good personality, and plays his instruments well, and the act is routine excellently. There is but one objectionable feature in the material used, and that is the "taking a bath" bit, which has evidently succeeded the "without a shirt" bit Harris formerly used with Morey. With this out, Dave Harris will have a dandy single, that can play any house. G. J. H.

## NOLAND LEARY AND CO.

Theatre—Proctor's 23d Street.  
Style—Comedy sketch.  
Time—Eleven minutes.  
Setting—"Three."

A girl is discovered in pajamas, reading in a bed, while a phonograph is playing.

A somnambulist, in the form of a man, walks in through the French window with a lighted candle, scaring the girl. Dialogue following discloses to the girl the fact that the man is a sleep walker, but she decides to have the fellow arrested and, with a gun, makes him call up the police station, after which the girl discovers that the fellow is Jasper Jewitt, with whom she is in love but has never seen.

During the conversation, the officer who has been phoned for arrives, and Jasper is induced to put on a lace cap and get into the girl's bed, the girl introducing him as her aunt. Later the officer discovers the camouflage and the couple say they are man and wife.

All the cast were adequate and handled the material capably; the act is not big time, although the trio put it over well. May interest in the medium houses, though it lacks definite punch value at its conclusion and does not build for a good climax. A few changes in the dialogue would help out greatly. H. W. M.

## ESTHER TRIO

Theatre—American.  
Style—Acrobatic.  
Time—Nine minutes.  
Setting—"One" and "full."

The act then goes to full, and the two by two women looking like mother and daughter. Both were blonde, one a young girl, and the two looking quite well and shapely in costumes of short red, white tights and hats ornamented with fish-scales and brilliants.

The elder of the two should paint her gold teeth white, as they look like black holes from the front.

The act then goes to full, and the two women are joined by evidently the father of one and the husband of the other, the three presenting a number of acrobatic feats in very decided showmanship manner.

Among other feats was a head stand by the man on a small lighted lamp atop a table. This was a novelty, and went for a hand. Other feats were done in the way of hand stands and walking, while doing the hand stands, up and down tables two high, and chairs. The young girl impressed with her grace and professionalism, and these same characteristics would apply to the others.

The act, which is evidently a foreign one, made a hit, and is a good turn for the better houses. H. W. M.

## HELEN CLARKE &amp; CO.

Theatre—Crotone.  
Style—Trapeze.  
Time—Ten minutes.  
Setting—Full stage.

Miss Clarke and two men, who compose the company mentioned in the billing, do a routine of work on the triple trapeze and on the rope. The three make a neat appearance in purple tights. The work doesn't contain anything that might be called sensational, but has sufficient merit to bring applause in places. It'll do nicely in the average house as an acrobatic turn. G. J. H.

## CONROY AND SISTER

Theatre—City.  
Style—Muscular posing and dancing.  
Time—Five minutes.  
Setting—"Two."

Act opens with several poses, by man and woman, after which the man gives a display of his muscles. Other poses are done in which the woman shows very good development, especially of the arms, shoulders and chest.

A song is sung by the woman and the two do an acrobatic dance, the woman in change of costume and the man in cutaway.

Act was probably cut when reviewed, as the pair undoubtedly possess more ability than they showed at this performance. H. W. M.

## THE CLOWN SEAL

Theatre—Harlem Opera House.  
Style—Trained animal.  
Time—Fifteen minutes.  
Setting—"Three."

At the rise of the drop, the "Clown Seal" is discovered in a chair placed sidewise to the audience. The seal wore a seal skin coat and a small shiny high hat.

A man in dress suit put the seal through its paces. In addition to the usual balancing feats, the seal blows smoke through a pipe giving the impression that it is smoking, and also plays a tune on a set of electrically controlled bells.

The seal is well trained but the act is not presented with showmanship. The man pronounces tune, "toon," he asks the girl assistant for the various props instead of having them brought in on cues, and he attempts light comedy at which he does not seem at home.

At the fall of the drop, the seal rests on its front flappers and extends its body straight up in the air, giving the impression of an acrobat doing a hand stand, or perhaps better still, a "flange."

A good opening act for the medium houses but lacking the class and showmanship for the big time. H. W. M.

## CHESTER AND WARREN

Theatre—Proctor's 23d Street.  
Style—Acrobatic.  
Time—Five minutes.  
Setting—"Three."

Two men in neat suits of gray who do some very clever feats of tumbling and "falls" straight, sidewise and backwards, with and without "twisters."

One feat announced as "a cure for headaches" consisted of a back somersault, landing on the head, and without the use of the hands.

We sometimes suffer from headache, but we would not care to try it, and the reviewer is sure this is at least one feat that not many others will try to steal.

Received good hands and went over well; a short turn, but one in which there is no stalling and would be a hit on the better time. H. W. M.

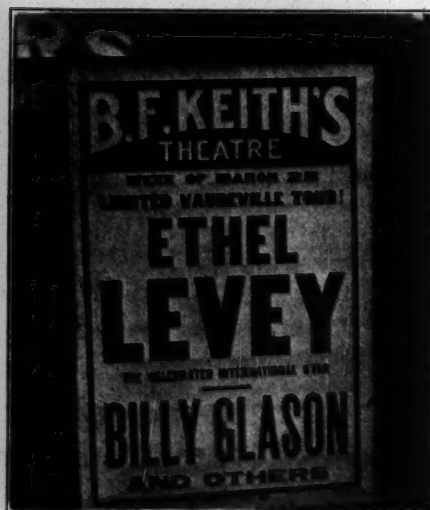
## FLAY AND DALLEE SISTERS

Theatre—Harlem Opera House.  
Style—Dancing.  
Time—Ten minutes.  
Setting—Specials in "Three and three and a half."

Two girls and a man in various dances, single, double and triple, the girls making changes of costume, the whole of which was along conventional lines.

The man's dancing was of the immature type, he seemed awkward and ungraceful, didn't hold his hands and arms in a natural manner, lacking poise, polish and technique. He tried a split and only managed to get half way down.

The finish of the act consisted of a dance done by the girls who rarely smiled, and in which they did some ordinary acrobatic feats such as "leap frog." H. W. M.



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By BILLY GLASON AND NEAL R. O'HARA Staff Humorist N. Y. World and Boston Post

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## EMMY ADELPHI

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DIRECTION LEW GOLDBER



## VAUDEVILLE BILLS

(Continued from Page 28)

## LANSING, MICH.

Strand (Last Half)—Dewitt, Burns &amp; Torrence—Chabot &amp; Tortoni—Lewis &amp; Norton—My Soul Mate.

## MASON CITY, IA.

Cecil (First Half)—Kingsbury &amp; Munson—Jessie &amp; Hubert—Cleveland &amp; Faye—Frank &amp; Kitty. (Last Half)—Hayden, Goodwin &amp; Rowe—Johnny Keane.

## MARION OHIO.

Orpheum (First Half)—Jim Reynolds—Hartman &amp; Meeker—Brown's Indians. (Last Half)—Watasika &amp; Seal—Baxley &amp; Porter—De Bourg Sisters.

## MADISON.

Orpheum (First Half)—Challen &amp; Keke—Lewis &amp; Henderson—Stanley &amp; Birnes—Summertime—Bill Robinson. (Last Half)—Frazier &amp; Peck—O'Hara &amp; Neeley—Hart, Wagner &amp; Eltis—Byron &amp; Haig—Olson &amp; Johnson—Roy &amp; Arthur.

## MIDDLETOWN.

Gordon (First Half)—Ella La Vall—Cortez Sisters—Harmon—Watsika &amp; Seal. (Last Half)—Two La Dellas—Mack &amp; Salle—Hartman &amp; Meeker—Blondy &amp; Spotty.

## OMAHA, NEB.

Empress (First Half)—Harry Tsuda—Bayle &amp; Patsy—Black &amp; O'Donnell—Pearl's Gypsies. (Last Half)—Beck &amp; Stilwell—Hayatake Bros.

## OKMULGEE, OKLA.

Cook (First Half)—Blinn &amp; Burt—Kelly &amp; Macky—Aurora &amp; Co.—Billy Bouncer's Circus. (Last Half)—Worden Brothers—Bessie Rempie &amp; Co.—Maidie Delong—Cavanna Duo.

## OWASSO.

Strand—Rasso &amp; Co.—Violet &amp; Lols—Bates &amp; Fields.

## PEORIA, ILL.

Orpheum (First Half)—Garcinetti Bros.—Story &amp; Clark—Rawson &amp; Clare—Chas. Wilson—Bothwell, Browne &amp; Co. (Last Half)—Beatty &amp; Evelyn—Bothwell, Browne &amp; Co.—Roy La Pearl.

## PORT HURON.

Majestic—Weber &amp; Elliott—Wm. Sisto.

## QUINCY, ILL.

Orpheum (First Half)—Follette's Monks—Bobby Harris &amp; Co.—Jazzland Naval Octette. (Last Half)—Taylor &amp; Frances—Brosius &amp; Brown.

## RACINE, WIS.

Rialto (First Half)—Roy &amp; Arthur—Murray Voelk—Will Fox &amp; Co.—Hunting &amp; Francis. (Last Half)—Jack Roshier &amp; Muff—Walter Hopkins &amp; Churchill—Bloom &amp; Sher—Leo Beers—Sabastian &amp; Myrd Sisters.

## RICHMOND.

Murray (First Half)—Mack &amp; Salle—Baxley &amp; Porter—DeBourg Sisters. (Last Half)—The Edwards—Bluch Landolf &amp; Dohn.

## ROCKFORD.

Palace (First Half)—Jack Rosier—O'Hara &amp; Neeley—Byron &amp; Haig—Leo Beers—Kimberly, Page &amp; Co.—Bottomley Troupe. (Last Half)—Challen &amp; Keke—Sam &amp; Blanche Ross—Summertime—Bill Robinson—Brown, Gardner &amp; Barnett.

## SIOUX FALLS, S. D.

Orpheum (First Half)—Hayatake Brothers—Johnny Keane—Golden Troupe. (Last Half)—Kingsbury &amp; Munson—Jessie &amp; Hubert—Cleveland &amp; Faye.

## ST. LOUIS.

Columbia (First Half)—Walsh &amp; Austin—Patches—Anderson &amp; Goines—Frank Stafford &amp; Co. (Last Half)—Smith &amp; Inman—Allman &amp; Nevins—Jack Levy &amp; Symphony Girls—Three Lordens.

Grand—Three Alex—Davis &amp; Chadwick—Renie &amp; Florence—Bily &amp; Co.—Ray Snow &amp; Norine—Steed Sextette—Alice Hamilton—Joe Jenny Trio—Toyama Japs.

## SIOUX CITY.

Orpheum (First Half)—Tozart—Beck &amp; Stilwell—Elizabeth Brice &amp; Co.—J. C. Nugent—Ramsdells &amp; Deyo. (Last Half)—Valentine &amp; Bell—Dora Hilton &amp; Co.—The Golden Troupe.

## SPRINGFIELD.

Majestic (First Half)—Breakaway Barlows—Jed Dooley &amp; Co.—Lillian Walker—O'Brien, Mgr. &amp; Prop.—Billy McDermott—Brown, Gardner &amp; Barnett. (Second Half)—Snell &amp; Vernon—Mack &amp; Lane—Imhoff, Conn &amp; Corrine—Swor Bros.

## SOUTH BEND.

Orpheum (First Half)—Frazier &amp; Peck—Sam &amp; Blanche Ross—Four of Us—Oliver &amp; Olp—Chabot &amp; Tortoni—Sebastian &amp; Myra Sisters. (Last Half)—Rose Kress Duo—Wm. Gaxt &amp; Co. Walmsley &amp; Keating—Cameron Sisters.

## TOPEKA, KANS.

Novelty (First Half)—Three Romanos—Arselma Sisters—Eddie Carr &amp; Co.—Pheasay &amp; Powell—Thirty Pink Toes. (Last Half)—Bedell—Geo. &amp; Marie Brown—Hill &amp; Quinnell—Harrison, Dakin &amp; Hogue—Six Belfords.

## TERRE HAUTE.

Hippodrome (Opening)—John &amp; Nellie Olms—Elsie White &amp; Co.—Vera Gordon &amp; Co.—Yates &amp; Reed—Teachow's Cats. (Last Half)—Helen Staples—Nelson &amp; Bailey—Golden Bird. (Last Half)—May &amp; Co.—Vera Ethella &amp; Co.

## WICHITA, KANS.

Princess (First Half)—Merriman Girls—Gilmore &amp; Castle—Jack Russell &amp; Co.—Hamilton Walton—Four Milos. (Last Half)—Arselma Sisters—Eddie Carr &amp; Co.—Pheasay &amp; Powell—Thirty Pink Toes.

## MARCUS LOEW CIRCUIT

Week of April 11

## NEW YORK CITY.

American (First Half)—Gilbert Sisters—Margot &amp; Francis—Curt Galloway—Polly's Pearls—Paul Earle—Dixie Four—Foley &amp; Mason. (Last Half)—Pedrick &amp; Devere—Crane Sisters—Ungaro &amp; Romano—Al H. White &amp; Co.—Geo. Gifford—Florentine Singers—Ryan &amp; Lee. (Last Half)—Victoria (First Half)—Hanton &amp; Clifton—Ryan &amp; Weber—Herman Lieb &amp; Co.—Ward &amp;

Wilson—Hazel, Green &amp; Band. (Last Half)—Rose &amp; Dell—Barlow, Banks &amp; Gay—Bart Doyle—Little Cinderella.

Lincoln Sq. (First Half)—Rose &amp; Dell—Crane Sisters—Leigh De Lacey &amp; Co.—Ungaro Romano—Kee Tom 4. (Last Half)—Collins &amp; Dunbar—Robinson McCabe Trio—Wardell &amp; Doncourt—Ward &amp; Wilson.

Greely Sq. (First Half)—Lew Huff—Curry &amp; Graham—Phillys &amp; Ebby—Fisher &amp; Lloyd—Around the Clock. (Last Half)—Halley &amp; Noble—Timely Revue—Frank Terry—Aerial Macks.

Delancey St. (First Half)—Sinclair &amp; Gray—Geo. Gifford—Wardell &amp; Doncourt—Laurie Ordway &amp; Co. (Last Half)—Richard Wally &amp; Co.—Gilbert Sisters—Racing Days—Victor Lowenstein &amp; Co.—Connors &amp; Boyne—Clark's Hawaiians.

National (First Half)—Aerial Macks—Sonia Maroff Co.—Halley &amp; Noble—Ben Linn—Clark's Hawaiians. (Last Half)—Leonard &amp; Porray—Geo. Randall &amp; Co.—Tilyou &amp; Rogers—Society Symphony.

Orpheum (First Half)—Bollinger &amp; Reynolds—Mulcahy &amp; Buckley—Al H. White &amp; Co.—Ryan &amp; Lee—Florentine Singers. (Last Half)—Lew Huff—Ryan &amp; Weber—Van &amp; Carrie Weber—Laurie Ordway &amp; Co.—Around the Clock.

Boulevard (First Half)—Lainne &amp; Tollman—Nart Doyle—Van &amp; Carrie Avery—Bobby Henshaw &amp; Co.—Society Symphony. (Last Half)—Bollinger &amp; Reynolds—Ben Linn—Leigh De Lacey &amp; Co.—Fisher &amp; Lloyd—Kinkaid Kilties.

Ave. B (First Half)—Aerial De Goffs—Steve Freda—Tilyou &amp; Rogers—Money Is Money. (Last Half)—Three Martells—Tappan &amp; Armstrong—Dancers Supreme.

## BROOKLYN, N. Y.

Metropolitan (First Half)—Richard Wally &amp; Co.—Barlow, Banks &amp; Gay—Frank Terry—Little Cinderella. (Last Half)—Sinclair &amp; Gray—Sonia Meroff &amp; Co.—Phillys &amp; Ebby—Dixie Four—Polly's Pearls.

Fulton (First Half)—The Parsleys—Robinson, McCabe Trio—Will &amp; Mary Rogers—Artie Mehlinger—Valda &amp; Co. (Last Half)—Lainne &amp; Tollman—Paul Earle—Herman Lieb &amp; Co.—Artie Mehlinger—Margot &amp; Francois.

Palace (First Half)—Leonard &amp; Porray—Dancers Supreme—Amoros &amp; Jeannette—Jean &amp; Valjean. (Last Half)—Evans &amp; Sidney—Mulcahy &amp; Buckley.

Warwick (First Half)—Evans &amp; Sidney—Pauline Fielding Trio—Tappan &amp; Armstrong—Three Wartells. (Last Half)—Sobel &amp; Weber—Bobby Henshaw &amp; Co.—Aerial De Goffs.

## BALTIMORE.

Peters &amp; Le Bur—Anger &amp; Adelon—Downing &amp; Bunin Sisters—Hank Brown &amp; Co.—Odva Seals.

## BOSTON.

(First Half)—Helen Jackley—Coffman &amp; Carroll—Lee Beggs &amp; Co.—Salle &amp; Robles—Doree's Celebrities. (Last Half)—Work &amp; Mack—Rose Valda—In Wrong—Mills &amp; Smith—Fortune Queen.

## FALL RIVER.

(First Half)—Work &amp; Mack—Rose Valda—In Wrong—Mills &amp; Smith—Fortune Queen. (Last Half)—Helen Jackley—Hoffman &amp; Carroll—Lee Beggs &amp; Co.—Salle &amp; Robles—Tripoli Trio.

## HAMILTON, CANADA.

(First Half)—Gabby Bros.—Beaumont &amp; King—Prosperity—Miner &amp; Evans—Nearly a Prince. (Last Half)—Johnny Clark &amp; Co.—Will &amp; Irene Telaak—La Coste &amp; Bonawe—Newport &amp; Stirk—Dance Festival.

## HOBOKEN.

(First Half)—Siegel &amp; Irving—Braxton &amp; Hawkins—Geo. Randall &amp; Co.—Connors &amp; Boyne—Kinkaid Kilties. (Last Half)—Steve Freda—Toy Shop—Amoros &amp; Jeannette—Heras &amp; Preston.

## HOLYOKE.

(First Half)—Siegel &amp; Irving—Braxton &amp; Hawkins—Geo. Randall &amp; Co.—Connors &amp; Boyne—Kinkaid Kilties. (Last Half)—Steve Freda—Toy Shop—Amoros &amp; Jeannette—Heras &amp; Preston.

## LONDON.

(First Half)—Kramer &amp; Patterson—Alf. Grant—Chas. Deland &amp; Co. (Last Half)—King Bros.—DeWitt &amp; Robinson—Harry Brooks &amp; Co.

## MONTREAL.

Paul &amp; Pauline—Eugene Emmett—Chick &amp; Tiny Harvey—Bryant &amp; Stewart—Royal Harmony Five.

## OTTAWA, CAN.

Six Tip Tops—Callan &amp; Kenyon—Jean Gordon Players—Hawthorne &amp; Cook.

## PROVIDENCE.

(First Half)—The Ovandos—Cedric Lindsay &amp; Hazel—Cardo &amp; Noll—Jo-Jo Harrison—Erford's Golden Whirl. (Last Half)—Wright &amp; Wilson—McConnell &amp; West—Arthur Weston &amp; Co.—Loree's Celebrities.

## SPRINGFIELD.

(First Half)—Wright &amp; Wilson—McConnell &amp; West—Arthur DeVoy &amp; Co.—Celia Weston &amp; Co.—Tripoli Trio. (Last Half)—The Ovandos—Cedric &amp; Lindsay—Cardo &amp; Noll—Jo-Jo Harrison—Erford's Golden Whirl.

## TORONTO.

Loew's—Sterling Rose Trio—Boothby &amp; Everdeen—Al Lester &amp; Co.—Overseas Revue. (First Half)—Johnny Clark &amp; Co.—Wells &amp; Montgomery—Will &amp; Irene Telaak—La Costa &amp; Bonawe—Newport &amp; Stirk—Dance Festival. (Last Half)—Gabby Bros.—Beaumont &amp; King—Sol Berns—Prosperity—Miner &amp; Evans—Nearly a Prince.

## WASHINGTON, D. C.

Gordon Duo—Arthur Dunn &amp; Co.—Al Fields &amp; Co.—Six Musical Nonces.

## WINDSOR, CANADA.

(First Half)—King Bros.—DeWitt &amp; Robinson—Harry Brooks &amp; Co. (Last Half)—Kramer &amp; Patterson—Alf Grant—Chas. Deland &amp; Co.

## KEITH'S BORO PARK

Long before the hour set for the formal opening of Keith's new Boro Park Theatre at the junction of Fifty-first street, New Utrecht and Twelfth Avenues, the lobby was blocked with a close-packed crowd, happy in eager anticipation of the inaugural performance and the first interior view of the house which had been building in their midst for several months. And they were not disappointed.

It is a neighborhood theatre and clearly one of the finest on the Keith circuit. The lobby is clear-cut and spacious and would easily accommodate several hundred people. The theatre within had been particularly decorated for the occasion with flowers and bunting and the hurrying about of many ushers, men and women, and Keith officials created an expectant, tense atmosphere.

The new theatre measures 130 feet down the aisles and 103 across; the stage which forms the narrow end of the pear-shaped theatre is 100 feet long and 30 feet in depth. The house has a capacity of 2,500 seats. Five boxes ranged along each side and raised three feet above the floor of the pit give an ample view of the stage; a low hanging balcony, the front portion of which is boxed into loges, sweeps down about one-third of the length of the house.

The dominant colors in the decorating scheme are red and gold against a background of grey. Ceiling and walls are frescoed with beautiful and appropriate paintings framed against red curtains and the indirect system of lighting throws a soft suffused light about the theatre more suggestive of shadows than light. The arrangements of the theatre are all happy combinations.

And it was a real opening night bill. Every number on the program made an instant appeal to the audience through some note of originality. The Gellis trio who were billed as coming direct from the Alhambra Theatre, Paris, received recall after recall because of their performance. Two men and a midget, they worked some acrobatic stunts which are not often seen in these parts. Besides co-operating in original and perilous acrobatics they handled the small member of the team in a way that took the breath away one minute and drew uproarious laughter the next. The one feature of their method which is at once apparent is the cleanliness of their work. Every move is clear-cut and precise.

The Transfield sisters are a pair of lively, graceful girls. They appeared in striking costume and exhibited virtuosity in the use of three different instruments—saxophone, mandolin and xylophone. The audience liked them because they played with a reckless abandon and sang so well. They tried very hard to put every one in good mood and the fact that they were roundly applauded again and again proves that they succeeded.

Allman and Mayo is rather a difficult proposition when it comes to review their act. All they had was a dialogue called "Broadway Gossip." Perhaps the reviewer's sense of humor isn't equal to what they considered funny. Yet they kept the audience laughing. Their act is good but an audience in an old theatre will perhaps find them not so funny.

Next came Harry Carroll's Revue. This act was staged by Leon Errol and credit is due him for the fine effects which, with proper lighting, were created from time to time during the act. It is too long but this defect could easily be remedied if Mr. Carroll would sing less of his monotonous monologue and give the audience more of the girls and the fine dancing of which the only other male member of the company seems capable.

Pressler and Klais are a lively duo. Well, the man is really great in pantomimic comedy. And the woman who is of robust physique and possesses a robust voice helps along considerably to make the act a success. I would like to see the man alone on the stage through an entire act in pantomime and he would have the house with him from the start.

And the last act—Asahi and his company of entertainers—finished the bill in a grand manner. In order to convince the public several tricks were performed in the pit with the aid of men in the audience. The disappearing act and the colored ribbons and the fountain sprays of water are still in the act though it has been going the rounds for at least eight years. But that kind of stuff is always new so long as one doesn't know how it's done, and if Asahi keeps his secrets he is good until he stops.

## JOLSON GOING TO COAST

SAN FRANCISCO, April 11.—William A. Brady will present Mary Nash at the Curran Theatre in "Thy Name Is Woman," beginning week of April 17. Miss Nash will come direct from New York. Schubert's have also booked Al Jolson and Company in "Sinbad." "Irene" is on the way also.

## ACTOR AND DANCER MARRY

Louis Cooper de Vasa, an actor, living at 334 West 55th street, and Jeanne Carmen de Andrade, a dancer of the same address, were married on Tuesday, April 5, at the Church of the Transfiguration. Both are twenty-four years old.

## Attractions at City Theatres

B. F. Keith's Broadway and 47th St.  
**PALACE** Mat. Daily at 2 P. M.  
25, 50 and 75c. Every  
night, 25, 50, 75, \$1, \$1.50  
JULIAN ELTINGE, JULIUS TANNEN, EMMA  
HAIG with Richard Keene, MORRIS & CAMP-  
BELL, Others, and HARRY WATSON, Jr.

## GEO. M. COHAN'S THREE BIG HITS

HUDSON THEATRE, West 44th St.  
Mats. Wed. and Sat.  
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AUGUSTUS THOMAS'  
**NEMESIS** A New  
American  
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Under Mgt. Geo. M. Cohan  
The Distinguished Cast Includes  
EMMETT CORRIGAN & OLIVE TELL

GEO. M. COHAN Theatre, B'way and 43d St.  
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GREATEST MYSTERY OF THEM ALL  
**THE TAVERN**

"WHAT'S ALL THE SHOOTIN' FOR"

Knickerbocker B'way, 36th St.  
Eves. 8.15; Mats.  
Wed. & Sat. 2.15

GEO. M. COHAN'S COMEDIANS

in the New Musical Comedy  
**"MARY"** ISN'T IT A  
GRAND  
OLD NAME

ELTINGE Thea. W. 43d St. Eves. 8.45  
Mats. Wed. & Sat., 1.30

A. H. WOOD Presents

**"LADIES' NIGHT"**  
IN A TURKISH BATH

LYCEUM West 45th St. Eves. 8.30  
Mats. Thurs. and Sat. 1.30

DAVID BELASCO Presents

INA CLAIRE in a New Comedy  
By Avery Hopwood  
**THE GOLD DIGGERS**

REPUBLIC W. 42d St. Eves. 8.30  
Mats. Wed. and Sat.

JOHN GOLDEN Presents

GRACE LARUE & MALE HAMILTON  
in a Seditious Comedy

**DEAR ME;**

CAPITOL BROADWAY

AT 51st STREET

World's Largest, Most Beautiful Theatre

Miriam Cooper & Conway Tearle

in "THE OATH"

CAPITOL GRAND ORCHESTRA

ERNO RAPEZ, Conductor

Presentations by S. L. ROTHAPFEL

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THIS WEEK

**JAZZ BABIES**

## BROOKLYN THEATRES

EMPIRE Ralph Avenue and  
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Flashlights of 1920

Next Week—SPORTING WIDOWS

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**ONE WAY TRAFFIC PLAN FAILS**

CHICAGO, April 11.—Chief of Police Fitzmorris announced yesterday that one way traffic on LaSalle, Randolph, Clark and Dearborn streets during the theatre rush hour would probably be abandoned in the near future. The order is expected early this week, but Chief Fitzmorris will probably await the report of the local transportation committee of the council, which has recently toured the west to study traffic conditions in the larger cities. "I find," said the Chief in discussing the traffic situation, "that one way streets drive the traffic into other streets, while the four one-way streets remain comparatively free from traffic."

**"WAY DOWN EAST" STAYS**

CHICAGO, Ill., April 11.—Arrangements have been completed to keep "Way Down East" in this city and on Sunday it was moved over to the Auditorium Theatre where it will remain but two weeks. "Gertie's Garter" opened at Woods' Theatre, today, for an indefinite engagement. In it are featured Hazel Dawn, Walter Jones and Dorothy Mackaye.

**BRUNTON PICTURE CO. FORMED**

BALTIMORE, April 11.—A certificate of incorporation was granted by the State Tax Commission to the Brunton Motion Picture Corporation, whose charter states that the purpose of the corporation is "to encourage and cultivate a taste for drama, cinematography, music, literature and the arts."

The concern has an authorized capital stock of 22,000 shares, without par value. Charlotte T. Cohee, Corinne B. Outten and Sara L. Mackay, all of Wilmington, Del., are named as the incorporators, though California interests seem to be the organizers of the new corporation. The Corporation Service Company is to be the resident agent.

**APPEL GETS BDWY. GARDENS**

CHICAGO, Ill., April 11.—Charles Appel, owner of the Turner Theatre and Turner Hall, has taken over the Broadway Gardens and has opened it as a first class amusement place. There will be vaudeville and musical comedy and a special orchestra has been engaged to furnish the music for dancing.

**ASK FOR YEAR'S GRACE**

ALBANY, April 11.—Answering several hysterical speeches in favor of the Clayton-Lusk motion picture censorship bill, William A. Brady, representing 90 per cent of the motion picture producers, submitted to the finance committee of the Legislature an alternative proposal and asked the committee to defer action on the censorship measure. John J. McAneny, representing the motion picture exhibitors, said the exhibitors also would be a party to the agreement.

"My proposal is," Mr. Brady said, "that the producers I represent and the exhibitors enter a hard and fast agreement with Governor Miller to clean up the industry and drive the objectionable picture out of business. The Governor and this Senate will be here next year, and we will take the word of Mrs. Clarence Waterman and the others who clamor for censorship as to whether or not we shall have cleaned house. If we do not, then I shall be one of the first to urge the passage of a censorship bill."

"I deny that lewd pictures are being exhibited in the volume that has been stated here."

"If this bill becomes a law Joan of Arc cannot be portrayed in this State, nor could the life of Christ. Shakespeare would be cut out of the movies. In Chicago one of the censors said, when I referred to the fact that there were two suicides in 'Romeo and Juliet,' that he would fix it by cutting out the suicides. He also said he would cut the murder of Duncan in 'Macbeth.'"

"Censorship will ruin the picture business. It is not practical."

D. W. Griffith, speaking for the producers, spoke of the "rivers of blood" America had passed through to maintain free speech, and regretted that it was necessary to come forward in defense of free speech again in opposing the censorship bill.

"Think as I think," Mr. Griffith said. "That is what censorship means. The first censorship of movies was established in Germany; the second country to take it up was Russia, and Russia has given little to commend it. Let the people who favor this bill remember that religion itself was censored once. Censorship will check moving pictures as an art."

Miss Mary Graves Peck of Geneva spoke as a writer and objected to submitting pictures to three men who would do the thinking of 10,000,000 of people.

Hugh Frayne, speaking for Samuel Gompers, said that the American Federation of Labor was opposed to the censorship bill because he declared it was un-American.

**GOLDEN TO INVADE LONDON**

John Golden and Winchell Smith are to enter the producing field in London beginning next fall. The former is already planning to lease for a long term a leading London theatre, now under construction, or if this should fall through, to build a house, designed, equipped and completely executed according to American ideas. The London theatre will be called The Golden Crown. Winchell Smith will accompany him on his invasion of England and will personally supervise the productions, the first of which will probably be "Turn to the Right," with "Lightnin'" to follow.

**CIRCUS FOR CHICAGO**

CHICAGO, Ill., April 4.—The Sells Floto Circus will open an engagement at the Coliseum, April 9, and will continue up to and including Sunday night, April 24, after which it will take to the road. It will go to St. Louis from here opening in that city on April 26. Local agencies are booking circus acts for four weeks, guaranteeing them two weeks in Chicago and two weeks in St. Louis. Following the St. Louis engagement, the aggregation will be cut down for road purposes.

**CONCERT BUREAU MOVES**

The New York Concert Bureau has been incorporated and moved to Aeolian Hall in preparation for the season of 1921-22. Among its directors are Robert J. Griffo and Frank A. Castellano.

**DUNCAN NOTE OUTLAWED**

The claim made by Sanger & Jordan, the playbrokers, for \$750 they alleged was owed to them by William Cary Duncan, the playwright, on an old promissory note, was declared invalid by the Appellate Division of the Supreme Court.

Sanger & Jordan held a note of Duncan's for \$750, which they had given him in 1913. At that time the playwright was not as prominent as he is at present, and had turned over to the play brokerage firm a number of plays and sketches which they were to rent out. Duncan said that he understood that the money advanced to him was to be deducted from the royalties that might accrue. The plays evidently did not sell so well, and after six years Sanger & Jordan started legal preliminaries to collect on the note.

According to law, any claim of this sort is outlawed after six years, unless the plaintiff serves a summons on the Sheriff, notifying him of intent to sue, in which event an additional sixty days are allowed. Sanger & Jordan's attorney served a summons on the Sheriff, but neglected following the details of the law and obtain the summons from the court clerk.

Duncan's attorneys, O'Brien, Malevinsky & Driscoll, charged that the claim was outlawed, and both the Court of Appeals and the Appellate Division of the Supreme Court held the same belief.

**OPERA TENOR SUES DOCTOR**

Dr. Emile J. Sarlabous, the nose and throat specialist in charge of the Metropolitan Opera House singers, has been sued for \$100,000 damages by Octave Dua, the Belgian tenor. In the complaint filed in the United States District Court by John V. Bouvier, Jr., of 165 Broadway, counsel for Dua, it is alleged that Dua's contract with the Metropolitan was broken as a result of an operation by Dr. Sarlabous on April 18, 1920.

On that date Dr. Sarlabous operated on the plaintiff for the reduction of the middle turbinate. The complaint alleges that the plaintiff lost the sight of his right eye, suffered partial paralysis of his face, disorganization of his nervous system, partial loss of hearing in the right ear and violent headaches, all impairing his voice and reducing his earning powers.

Dua says that in a second operation performed in London, cotton, which Dr. Sarlabous had neglected to remove, was taken from the cavity of the orbit of the right eye. Wise and Seligsberg, of 15 William street, counsel for Dr. Sarlabous, deny the allegations in the answer to the complaint and make a counter claim for \$135 to pay the cost of the operation.

**A. A. I. NOW INCLUDES 450 HOUSES**

SAN FRANCISCO, April 11.—The Allied Amusements Industries now include seventy theatres and motion picture houses in San Francisco and a total of four hundred and fifty in Northern California. Since its organization, it has given the fullest stage and screen exploitation for every worthy charitable movement and patriotic campaign. Eugene Roth is president and assisted by a number of directors.

**"BROKEN WING" HAS TEAM**

"The Broken Wing" company, appearing at the Forty-eighth Street Theatre, has formed a baseball team through the efforts of Louis Wolheim, and the authors of the play, Paul Dickey and Charles Goddard. Sargent Aborn has been elected manager of the team and will receive all challenges from any other theatrical team.

**"HOTTENTOT" FOR THE COAST**

SAN FRANCISCO, April 11.—Following the Harry Mestayer engagement at the Columbia Theatre comes Ruth Chatterton in "Mary Rose," opens week of April 2, and William Collier follows, appearing in "The Hottentot."

**"SURVIVAL OF FITTEST" CLOSES**

"Survival of the Fittest" closed Saturday at the Greenwich Village Theatre. It will open in a few days at Stamford, Conn.

**LUCAS & INEZ****IN AN ART CLASSIC**

Regards to All My Friends  
B. F. Keith's Palace this week  
B. F. Keith's Philadelphia next week

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DIXIELAND'S FAVORITE

Direction MARK LEVY

**LE ROY BROS.**

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## BURLESQUE ROUTES

### COLUMBIA WHEEL

Al Reeves' Joy Bells—Berchell, Des Moines, Iowa, 10-13; Gayety, Omaha, 18-23.  
Abe Reynolds' Revue—Gayety, Pittsburgh, 11-16; Park, Youngstown, 18-20; Grand, Akron, 21-23.  
Best Show in Town—Gayety, Montreal, Can., 11-16; Empire, Albany, 18-23.  
Bostonians—Gayety, Rochester, 11-16; Bastable, Syracuse, 18-20; Gayety, Utica, 21-23.  
Bowery—Open, 11-16; Palace, Baltimore, 18-23.  
Bon Tons—Olympic, Cincinnati, 11-16; Columbia, Chicago, 18-23.  
Big Wonder Show—Star and Garter, Chicago, 11-16; Gayety, Detroit, 18-23.  
Dave Marion's Own—Stamford, Ct., 13; Park, Bridgeport, 14-16; Empire, Providence, 18-23.  
Ed Lee Wrothe's Best Show—Gayety, Washington, 11-16; Gayety, Pittsburgh, 18-23.  
Flashlights of 1920—Empire, Brooklyn, 11-16; Empire, Newark, 18-23.  
Follies of the Day—Empire, Newark, 11-16; Casino, Philadelphia, 18-23.  
Folly Town—Open, 11-16; Hurtig & Seamon's, New York, 18-23.  
Girls de Looks—Palace, Baltimore, 11-16; Gayety, Washington, 18-23.  
Girls of the U. S. A.—Park, Youngstown, 11-13; Grand, Akron, 14-16; Star, Cleveland, 18-23.  
Girls from Happyland—Gayety, Kansas City, 11-16; open, 18-23; Gayety, St. Louis, 25-30.  
Golden Crook—Gayety, Toronto, Ont., 11-16; Gayety, Buffalo, 18-23, (close).  
Hip Hip Hooray Girls—Bastable, Syracuse, 11-13; Gayety, Utica, 14-16; Gayety, Montreal, 18-23.  
Hits and Bits—Empire, Albany, 11-16; Gayety, Boston, 18-23.  
Harry Hastings' Big Show—Empire, Providence, 11-16; Casino, Boston, 18-23.  
Jollities of 1920—Casino, Philadelphia, 11-16; Hurtig & Seamon's, New York, 18-23, (close).  
Jack Singer's Own Show—Miner's Bronx, New York, 11-16; Orpheum, Paterson, 18-23.  
Jingle Jingle—Gayety, Omaha, 11-16; Gayety, Kansas City, 18-23.  
Lew Kelly Show—Columbia, New York, 11-16; Casino, Brooklyn, 18-23.  
Mollie Williams' Own—Gayety, Boston, 11-16; Grand, Hartford, Ct., 18-23.  
Majors of America—Grand, Hartford, 11-16; open, 18-23; Miner's, Bronx, New York, 18-23.  
Million Dollar Dolls—Lyric, Dayton, 11-16; Olympic, Cincinnati, 18-23.  
Powder Puff Revue—Orpheum, Paterson, 11-16; Majestic, Jersey City, 18-23.  
Peek-a-boo—Open, 11-16; Gayety, St. Louis, 18-23, (close).  
Parisian Whirl—Gayety, Buffalo, 11-16; (close).  
Roseland Girls—Star, Cleveland, 11-16; Empire, Toledo, 18-23.  
Rose Sydel London Belles—Gayety, Detroit, 11-16; Gayety, Toronto, Ont., 18-23.  
Snappy Snaps—Majestic, Jersey City, 11-16; Perth Amboy, N. J., 18; Plainfield, 19; Stamford, Ct., 20; Park, Bridgeport, 21-23.  
Social Majors—Casino, Brooklyn, 11-16; open, 18-23; Palace, Baltimore, 25-30.  
Step Lively Girls—Casino, Boston, 11-16; Columbia, New York, 18-23.  
Sporting Widows—Hurtig & Seamon's, New York, 11-16; Empire, Brooklyn, 18.  
Town Scandals—Columbia, Chicago, 11-16; Berchell, Des Moines, 17-20.  
Twinkle Toes—Gayety, St. Louis, 11-16; Star and Garter, Chicago, 18-23.  
Victory Belles—Empire, Toledo, 11-16; Lyric, Dayton, 18-23.

### AMERICAN WHEEL

All Jazz Revue—Star, Toronto, 11-16; Academy, Buffalo, 18-23.  
Bathing Beauties—Gayety, Baltimore, 11-16; Capitol, Washington, 18-23.  
Beauty Trust—Penn Circuit, 11-16; Gayety, Baltimore, 18-23.

Beauty Revue—Cadillac, Detroit, 11-16; Englewood, Chicago, 18-23, (close).  
Broadway Belles—Lyceum, Columbus, 11-16; Empire, Cleveland, 18-23.  
Big Sensation—Grand, Worcester, 11-16; Plaza, Springfield, 18-23.  
Cabaret Girls—Century, Kansas City, 11-16; open 18-23; Gayety, Minneapolis, 25-30.  
Cute Cuties—Capitol, Washington, 11-16; Trocadero, Philadelphia, 18-23.  
Follies of Pleasure—Reading, Pa., 14; Grand, Trenton, N. J., 15-16; Bijou, Philadelphia, 18-23, (close).  
French Follies—Academy, Buffalo, 11-16; Cadillac, Detroit, 18-23.  
Girls from Joyland—Cohen's, Newburg, 11-13; Cohen's, Poughkeepsie, 14-16; Howard, Boston, 18-23, (close).  
Girls from the Follies—New Bedford, 11-13; Fall River, 14-16; Grand, Worcester, 18-23.  
Grown Up Babies—Plaza, Springfield, 11-16; Gayety, Brooklyn, 18-23, (close).  
Hurly Burly—Star, Brooklyn, 11-16; Empire, Hoboken, 18-23.  
Jazz Babies—Olympic, New York, 11-16; Gayety, Newark, 18-23, (close).  
Joy Riders—Open, 11-16; Academy, Pittsburgh, 18-23, (close).  
Kewpie Dolls—Empire, Cleveland, 11-16, (close).  
Kandy Kids—Gayety, Newark, 11-16; Long Branch, 18-19; Reading, Pa., 21; Grand, Trenton, 22-23.  
Lid Lifters—Gayety, Brooklyn, 11-16, (close).  
Mischief Makers—Gayety, Milwaukee, 11-16; Haymarket, Chicago, 18-23.  
Monte Carlo Girls—Gayety, St. Paul, 11-16; (close).  
Naughty Naughty—Binghamton, 11-13; Elmira, 14; Niagara Falls, 15-16; Star, Toronto, Ont., 18-23.  
Pat White's Gayety Girls—Bijou, Philadelphia, 11-16; Star, Brooklyn, 18-23.  
Parisian Flirts—Park, Indianapolis, 11-16; Gayety, Louisville, 18-23.  
Razzle Dazzle—Haymarket, Chicago, 11-16; Park, Indianapolis, 18-23.  
Round the Town—Howard, Boston, 11-16; New Bedford, 18-20; Fall River, 21-23.  
Record Breakers—Englewood, Chicago, 11-16; Standard, St. Louis, 18-23, (close).  
Some Show—Majestic, Scranton, 11-16, (close).  
Social Follies—Empress, Cincinnati, 11-16; Lyceum, Columbus, 18-23.  
Stone & Pillard's—Academy, Pittsburgh, 11-16; Penn Circuit, 18-23.  
Sweet Sweetie Girls—Gayety, Louisville, 11-16; Empress, Cincinnati, 18-23.  
Tittle Tattle—Empire, Hoboken, 11-16; Cohen's, Newburg, 18-20; Cohen's, Poughkeepsie, 21-23.  
Tiddle de Winks—Trocadero, Philadelphia, 11-16, (close).  
Tidbits of 1920—Gayety, Minneapolis, 11-16; (close).  
Whirl of Mirth—Standard, St. Louis, 11-16; Century, Kansas City, 18-23.

### PENN-CIRCUIT

Monday—Johnstown, Pa.  
Tuesday—Cumberland, Md.  
Wednesday—Altoona, Pa.  
Thursday—Williamsport, Pa.  
Friday—Lancaster, Pa.  
Saturday—York, Pa.

### NEW HARLEM HOUSE SOLD

The new Roosevelt Theatre, at 145th street and Seventh avenue, was sold last week to a syndicate in which Leo Brecher, connected with the management of the Plaza Theatre, is prominently identified. The theatre was just recently completed, and accommodates about 1,600 persons on one floor level.

### HOWARD & NORWOOD FOR VAUDE.

Sammy Howard and Lillian Norwood, of the Sam Howe show, will play vaudeville this summer in a new act in preparation by James Madison. They will play the act in vaudeville next season. They will open early in May.

### NEW PARAMOUNT FILMS

William DeMille having completed his production for Paramount of Edward Knoblock's original story, "The Lost Romance," is now busy preparing for his next picture. This will be written by Rita Weiman in consultation with Mr. DeMille. No title has yet been chosen. Miss Weiman will be remembered for her many splendid short stories and plays, including "The Acquittal" and "Footlights," which John S. Robertson is now producing with Elsie Ferguson as the star.

When Betty Compson begins work next week under the direction of Penrhyn Stanlaws upon her first Paramount star picture, "At the End of the World," she will be supported by a cast that will include Mitchell Lewis, Milton Sills, Casson Ferguson and others. The picture is an adaptation by E. Bingham from the European success by Ernst Klein. Miss Compson and Mr. Stanlaws have been in consultation continuously during the last week upon the picture.

Cecil B. DeMille is scheduled to start very soon on his next production for Paramount, further details of which will be made known in the near future.

William B. Taylor will begin work on "The Lifted Veil," a starring vehicle for Ethel Clayton, next week. Julia Crawford Ivers has made the adaptation for Paramount of this Henry Arthur Jones play. The cast is now being selected and sets prepared.

Gloria Swanson is nearing the end of her first Paramount star picture, Elinor Glyn's "The Great Moment," under the direction of Sam Wood. She will begin work on another picture very shortly after this, but as yet the details have not been made known.

Wallace Reid is already preparing to start work on a new picture. Mr. Reid's next picture upon which he starts shortly, will be "Tall Timber," the first photo-play written by James A. B. Scherer, the noted educator, who is now writing for Paramount. Frank Urson will again direct and meanwhile the work of cutting Mr. Reid's last completed picture is going on. This was Byron Morgan's story, finally titled "Too Much Speed."

Tom Forman leaves shortly for the East to direct Thomas Meighan in "Cappy Ricks," an adaptation of a number of Peter B. Kyne's stories.

Roscoe (Fatty) Arbuckle in the George Pattulo story, "Gasoline Gus," which he is now doing for Paramount under James Cruze's direction, is spending a lot of time on small town stuff, a complete village having been erected at the Lasky ranch. picture and Lila Lee has the leading female. Walter Woods wrote the scenario for this nine role.

### LELY TO DO "LOVE STORY"

LONDON, April 9.—Durward Lely has acquired the rights to Barrie's "The Professor's Love Story," and will start his tour in the piece within a short time.

### BURKE & LALETTE FOR VAUDE.

Burke and Lalette close with the "Jazz Babies" in Kingston, N. Y., recently to accept some vaudeville bookings.

### \$1,000,000 FOR "BEN HUR"

One million dollars is the price paid for the motion picture rights to "Ben-Hur." A. L. Erlanger, Charles Dillingham and Florenz Ziegfeld, Jr., paid that sum last week and obtained in the transaction all rights to the play founded on the famous novel by General Lew Wallace.

This deal is the culmination of eight years of litigation, and by it the three producers have undisputed possession of all rights heretofore held by Henry Wallace, the son of the author. Harper Brothers, who published the novel, also relinquished rights.

"Ben-Hur" was first presented as a play under the direction of Mr. Erlanger at the Broadway Theatre in New York on November 25, 1899. Since then it has been presented in every country, and it is estimated that 20,000,000 people have paid close to \$10,000,000 to see it.

The three producers plan to make an entirely new production next season with a specially selected cast, and with new scenic equipment.

### SINGER SUES PHYSICIAN

Josephine Walder, a concert singer, has filed suit for \$10,000 in the Federal District Court against Dr. Emil S. Sarlabous. In her complaint the singer alleges that Sarlabous, known to her as an expert in charge of the Metropolitan Opera House stars, represented himself to be a skilled and proficient surgeon and physician. Acting upon his advice, she claims, she went to a private sanatorium last October and on the twenty-fifth of that month was operated upon by the defendant. After the operation, she says, the right side of her face and mouth became paralyzed.

### GILPIN FOR FILMS

Charles Gilpin, the colored star of the much discussed "The Emperor Jones," which is being presented by the Provincetown Players at the Princess Theatre, will appear in a series of film productions under the direction of J. A. Fitzgerald, at a salary of \$250 a day. The Eureka Film Company, which has the contract, will surround Mr. Gilpin with a company composed exclusively of colored actors. Six reel dramas and two reel comedies will be made by the new company.

### NEW THEATRE FOR NEW ORLEANS

Julian H. Saenger of the Saenger Amusement Corporation announces that the corporation will build a new theatre with a seating capacity of 4,000 on Canal street in New Orleans. It will be constructed with a view to make it adaptable for any sort of attraction. The Saengers will also build a house with a capacity of 2,100 on the site of the Pastime Theatre and adjoining property in Pensacola, Florida.

### "SIGN ON DOOR" IN STOCK

BOSTON, April 11.—"The Sign on the Door," Channing Pollock's play, in which Marjorie Rambeau was starred this season, has been released for stock, and is being played this week by the Sommerville Players.

# WEAVER BROS.



THIS WEEK

B. F. KEITH'S BUSHWICK

ORIGINATORS OF HAND SAW MUSIC

NEXT WEEK

B. F. KEITH'S ALHAMBRA



### OPERA CO. DROPS \$40,000

The Italian Lyric Federation, which closed its operatic season at the Lexington Theatre prematurely last week, will not resume its tour. This was declared definitely Monday by Alfredo Salmaggi, the promoter and director of the enterprise.

The failure of the plans of the Federation was laid almost wholly by Mr. Salmaggi to the fact that Mr. Mugnone, who is conceded to be a great conductor in Italy, is practically unknown to the general public of this country, and consequently failed to act as the drawing card expected.

The members of the Italian Lyric Federation, who with Mr. Salmaggi promoted and financed the grand opera venture, together lost \$40,000. This sum represents the initial investment when the enterprise was first organized. When it was seen the first few days that the ten weeks of opera would mean financial failure, the members refused to subscribe further, and the venture was abandoned.

The director, according to Salmaggi, demanded that \$10,000, half of the amount guaranteed him by the terms of the contract for the ten weeks of opera which he was to conduct here, be paid to him in advance before leaving Italy. The other members of the company, who were brought here along with the conductor, were also given three weeks' advance salaries.

Though the opera plans have been abandoned for the present, the Federation is not escaping its obligations. Those artists who came here under contract are being rendered financial assistance until they have settled as to their future plans. Dr. Giovanni Buono, furthermore, president of the Federation, has notified all the artists that tickets for their return to Italy are prepared in the office of the organization and are at their disposal. Thus far no one has taken advantage of the offer.

The eighteen stockholders in the Italian Lyric Federation are all resident and prominent Italian-Americans. It was part of the scheme of the organization to give a season of grand opera in Milan and Rome, but this project was abandoned along with the failure in this city.

### HELD FOR "KID" FILM THEFT

Nathan Nathanson, of 814 Hewitt place, the Bronx; David Hachtman, of 82 Thelma street, Brooklyn, and J. Pascual, a Cuban, of the Hotel America, were held for the Grand Jury under \$1,000 bail each by Magistrate McQuade in the West Side Court last week, charged with stealing a print of Charlie Chaplin's "The Kid" from the offices of the Associated First National Exhibitors in Boston.

Irving Feldman, of Boston, testified that he was paid \$125 by Nathanson for stealing the film and turning it over to him. Feldman was sent to the House of Detention, on his own request, to await the jury trial.

The film was found in the room of Pascual at the Hotel America by Officer McGann, where it was packed up ready for shipment. When the print was missed in Boston, Feldman confessed, and it was upon the information that he gave that the arrests were made.

### MARKS ELECTED SENATOR

CHICAGO, April 11.—Adolph Marks, one of Chicago's best known attorneys, prominent in the theatrical field, was yesterday elected State Senator of the First District. Although Mr. Marks' candidacy was unopposed, he polled an extremely heavy vote. Mr. Marks will fill the vacancy caused by the election of former State Senator Francis X. Brady to the clerkship of the Appellate Court.

Mr. Marks was born in Chicago in 1867 and has been a member of the bar for thirty years. He has been admitted to practice in the United States Supreme Court and in the courts of fourteen States.

He has lived at the Palmer House for twenty years. Mr. Marks has been Republican committeeman of the First Congressional District for ten years and is one of Mayor Thompson's most ardent supporters.

### AUTHORS HOLD DINNER

The Authors' League of America held its annual banquet at the Commodore Hotel on Monday night. Attended by practically every writer worthy of mention in the country, the affair was pronounced a huge success by all present.

The banquet started at 7 o'clock with a filming of every one present. Thomas T. Geraghty, of the Famous Players, directed the filming. Among the notables present were a number of theatrical lights and producers, among them Daniel Frohman, John Emerson, Anita Loos, Thomas Meighan and Elsie Ferguson. The film was shown to the assemblage towards the close of the banquet.

Gelett Burgess was the honorary toastmaster. Among others present were George Ade, George Barr McCutcheon, Rex Beach, Ellis Parker Butler, Franklyn P. Adams, Berton Braley, Lyman Abbott, Fontaine Fox, Cosmo Hamilton, Richard Le Gallienne, Eugene Buck, Tony Sarg, Elizabeth Marbury, Louis Joseph Vance and John Peter Toohey.

### NEW THEATRE FOR SHUBERT

To their long string of existing theatres and theatres to be built, the Shuberts have concluded preparations to add another. They have purchased the Pre Catelan restaurant property owned by Dora S. Wolf at Nos. 110 and 112 West 39th street. Title to the property, which is in the same block with the Casino, Maxine Elliott, Princess and Thirty-ninth Street theatres, was conveyed, subject to a mortgage for \$117,500, to the Trebuchs Realty Company, a holding concern for the Shuberts.

### OPERA HOUSE CEILING FALLS

Four persons were injured last week at the Grand Opera House, at Twenty-third street and Eighth avenue, when part of the ceiling, with some ornamental iron work fell into the first balcony. The management quieted the uneasiness of the audience, which was getting panicky, and the picture (which stopped when the accident occurred), went on.

### DEATHS

**EDDIE COURTNEY**, vaudeville actor, whose home was in Worcester, Mass., died on Monday, April 11, at Saranac Lake, N. Y., aged twenty-nine.

**DOREEN DAY**, wife of Phil Kelly formerly of Kelly and Galvin, who for the past two seasons has been doing a very successful act with her husband, was stricken March 6th while playing Buffalo and was removed to her hotel, was taken to The General Hospital March 31st in an effort to save her through a serious operation on her kidneys. She lived three hours after the operation, but did not leave sufficient strength to recuperate.

Miss Day was born in Glasgow, Scotland April 26, 1889, and went on the stage at the age of 15 and was very successful as a mimic, later specializing in Scotch characters, and was featured in England as the female Harry Lauder. Coming to the United States in 1912 she was one of the prominent members of The Famous Perry Sisters and remained with them until the Perry Sisters retired. Then was featured with one of Madame Doree's acts, afterwards featured in the act called "The Birthday Party" where she did an impersonation of Eva Tanguay. She afterward produced a double Scotch act with Bob White, and while doing this act met Phil Kelly her husband, whom she married one year later, and at the death of Mr. Galvin she and Mr. Kelly joined hands and presented their own Scotch novelty, "The Townist and the Maid."

Miss Day was buried Sunday, April 3rd, from 1350 Ogden Ave., New York City, the home of her sisters. Besides her husband, Phil Kelly, she leaves two sisters, Agnes and Anna Mathleson, and a mother and sister who live in Glasgow, Scotland.

**THOMAS W. DINKINS** died April 11 at the Long Island Hospital, Brooklyn. He was well known as a manager of theatres and attractions, having controlled the Bon Ton Theatre in Jersey City for many years. His shows have also been on tour in the Empire, Columbia and American Circuits at various times. The "Innocent Maids" was one of the titles used by him. During the past year, Mr. Dinkins was interested with Corse Payton in several stock theatre ventures. He was an extensive real estate operator in Brooklyn properties and elsewhere, and was a Captain in the New York Police Reserves, having been one of organizers of the Theatrical Regiment. He is survived by his wife, Lida Dexter, who has been connected with many prominent burlesque companies as leading woman, up to the time of her retiring some years ago.

**JOHN GIBSON**, of Gibson and Binney, and Gibson and Murray died at Danvers, Mass., April 4.

**FRANK L. GOODWIN** died April 11, at St. Ann's Hospital, New York. He was formerly well known as a manager, having been associated with David Belasco, and represented Clara Morris on her tours.

**GEORGE M. KELLY**, eighty-four, known to circus fans since 1855 as the world's champion leaper, died in Binghamton, N. Y., on April 7. Kelly began his circus career with North and Taylor and later appeared with Barnum, Forepaugh and other circuses. He visited Europe where he appeared before the Czar of Russia and Queen Victoria of England. In France he won a diamond studded belt by jumping over the backs of twenty-eight horses placed side by side. Later he substituted elephants and camels for horses in his jumping feats.

**CLIFF LANCASTER**, age 23, and brother of H. A. Lancaster, died March 18th at Portland, Oregon from dropsy from which he had been suffering for four months.

The deceased appeared in vaudeville with the Howard Brothers, banjoists, and was more recently with the Athlon Stock Co. at Vancouver, B. C. He had been in the profession since he was seventeen.

**JULIE OPP**, in private life Mrs. William Faversham, died following an operation Friday of last week at the Post-Graduate Hospital. Mrs. Faversham's career on the stage was a success from the very beginning and Daniel Frohman declared that it was "the most amazing thing I ever heard of."

Born in New York on January 25, 1871, the daughter of "Johnny" Opp, a bowery saloonkeeper, she was sent to the public schools and afterwards, in accordance with her mother's wish, to a convent in this city. It is told that when she was in the convent a visiting bishop asked her what she intended to be when she grew up. She replied with simple honesty that she would be a ballet dancer, to which the prelate burst out laughing.

After leaving the convent she worked for newspapers in New York and, while engaged in this work, she made the acquaintance of Sarah Bernhardt, Mme. Calve, and others, whose friendship proved of great value to her when she too became an actress. In 1894 she went abroad to get material for a series of newspaper articles. The friendships which she had formed during her newspaper career and her beauty and wit soon made her a favorite in the choi-

cest social and artistic circles in London.

At a dinner she met George Du Maurier who urged her to accept the title role in "Trilby," which Beerbohm Tree was casting at the time. This offer the once stage-struck girl declined. She was twenty-three years old then and was convinced that her career lay in writing. However, she still yearned for the stage and later obtained a minor part in "As You Like It," which was being given at the St. James Theatre with Julia Neilson and Henry Irving the younger in the cast, through Mrs. George Alexander, wife of the actor-manager. She also understudied Miss Neilson's part and, when that actress fell ill, she played "Rosaland," being instantly recognized for her genius.

Her playing won the heart of Robert Lorraine, an English actor, whom she married the following year.

She first appeared in this country at the Waldorf-Astoria at a recital arranged for her through her friend, Mme. Calve, in 1897. A few months later she made her debut on the stage in "The Princess and the Butcher." She returned to London in 1900 to play in several successes. She married William Faversham in 1902 and appeared with him in 1906 in "The Squaw Man."

A one-act play entitled "The House of Pierre," of which she was the author, was produced in Dublin in 1907. Her New York home was at 214 East Seventeenth Street and in England she lived at The Old Manor, Chiddingfold, Surrey.

### IN MEMORIAM

#### CLIFF LANCASTER

(HOWARD)

Who Departed This Life March 18, 1921, at Portland, Oregon

His Brother, H. A. LANCASTER

**ROBERT H. PERKINS**, light opera and concert singer died Saturday in a Detroit hospital. Mr. Perkins began his career in New York where he studied music and at the same time sang in comic opera. After touring this country with several opera companies he went to Germany to continue his studies. He gradually rose as a leading baritone and was widely known thruout central Europe. He returned to this country at the outbreak of the war.

### IN MEMORY OF MY

#### BELOVED FATHER

#### Jacob Cohen

WHO DEPARTED THIS LIFE

APRIL 14, 1920

MAY HIS SOUL REST IN PEACE

EDDIE COLE

**ERNEST VON POSSART**, the famous actor-manager, died in Berlin, on April 8th, at the home of his son-in-law. His full name was Ernst Ritter von Possart, and was a member of a well known German family. He was born on May 14, 1841, and started his career on the stage as a boy. At the age of nineteen, he was playing minor roles in Breslau. In 1864 he went to Munich, where he rose from the position of stage manager of the Royal Theatres, to which he was appointed in 1872, to that of Intendant General of the Royal theatres, which office he held from 1893 to 1905. It was at that time that he founded the Prinz Regent theatre.

He was famous for his performances in the various plays of Goethe, Schiller and Shakespeare. He visited this country in 1888 and in 1890, and made his last appearance here in 1910. He had appeared at the old Thalia and Irving Place theatres, in "Nathan the Wise," and "Friend Fritz," in addition to his regular repertoire.

**BENJAMIN J. WALLACE**, of Peru, Ind., one of the pioneer circus men of the country, died in a hospital in Rochester, Minnesota, on April 7th. He was born in Pennsylvania seventy-three years ago, and after serving in the Civil War, went into the circus business. He was part owner of the famous Hagenback-Wallace Shows, and retired five years ago, when he became engaged in farming and banking in Peru, Ind. He is survived by a wife, two nephews and a niece.

### LETTER LIST

GENTLEMEN	Miano, Vincent	Frawley, Teresa
Belgardt, Harry	Pearce, Al	Hughes, Mabelle
Bertrand, Frank	Raymonds, The	Howard, Marie
Barasnicki, Alexander	Three	Hebron, Marion
Bernard, Dick	Stuart, Mr.	McPherson, Miss
Curtis, Jack	Stanley, Fred	Neave, Margaret
Clothier, Geo. H.	Shaw, Walter	Natrous, Yvonne
Gillett, Bobby	Wilson, Walter	Orner, Emma
Glasco, Geo. E.		Prior, Floria
De Haven, Milo		Parker, Dolly
Hendrix, A.		Pattee, Miss
Keating	Abbott, Babe	Randall, Bea
Kleis, Paul	Addison, Valma	Stewart, Jessie
Mason, Sid	Barnore, Pearl	Vaughan, Virian
	DeLeon, Kitty	Wales, Betty
	Detlin, Ruth	

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